

The University of North Carolina
at Greensboro

JACKSON LIBRARY



CQ

no. 1573

UNIVERSITY ARCHIVES

HARPER, V. HERSCHEL. Visual Designs and Technical Production of William Gibson's A Cry of Players. (1977)
Directed by: Dr. Herman Middleton. Pp. 90

The purpose of this thesis is to present in three parts the visual designs and technical production of William Gibson's A Cry of Players. The thesis is divided into three parts: (1) Chapter I, the playwright, the play, and the design approach, (2) Chapter II, the illustrated production record, and (3) Chapter III, a post-production analysis.

Chapter I deals with the historical and stylistic considerations influencing the design concept and a description of the design approach to setting, costumes, properties, and lighting. Chapter II contains the renderings, working drawings, photographs, and plots for sets, costumes, properties, and lighting. Chapter III discusses the final production and the weaknesses of each technical area as a part of the total visual design.

VISUAL DESIGNS AND TECHNICAL PRODUCTION
OF WILLIAM GIBSON'S
A CRY OF PLAYERS

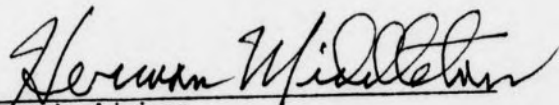
by

V. Herschel Harper

A Thesis Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts

Greensboro
1977

Approved by


Thesis Adviser

APPROVAL PAGE

This thesis has been approved by the following committee of the Faculty of the Graduate School at the University of North Carolina at Greensboro.

Thesis Adviser

Hermon Williston

Committee Members

Kathryn England

David R. Batcheller

Aug. 8, 1977
Date of Acceptance by Committee

ACKNOWLEDGEMENTS

Grateful acknowledgement is made to Dr. Herman Middleton for his encouragement and assistance in the preparation of this thesis, to Dr. Andreas Nomikos for his supervision of the actual production, and to Miss Kathryn England, Dr. David R. Batcheller, and Mr. P. Myers-Reid for their support and cooperation.

TABLE OF CONTENTS

	Page
APPROVAL PAGE	ii
ACKNOWLEDGEMENTS	iii
LIST OF TABLES	v
LIST OF FIGURES	vi
CHAPTER	
I. THE PLAYWRIGHT, THE PLAY, AND THE DESIGN APPROACH	1
The Playwright and the Play	2
The Design Approach	4
The Setting	5
The Properties	7
The Costumes	8
The Lighting	13
Summary	14
II. THE TECHNICAL PRODUCTION	16
The Setting	17
The Properties	32
The Costumes	36
The Lighting	52
III. CRITICAL EVALUATION	81
The Setting	82
The Properties	85
The Costumes	85
The Lighting	87
Conclusion	89
BIBLIOGRAPHY	90

LIST OF TABLES

Table		Page
1	Properties Plot	34
2	Costume Plot	49
3	Instrument Schedule	56
4	Switchboard Set-Up	62
5	Replugging Plot	65
6	Lighting Plot	67

LIST OF FIGURES

Figure		Page
1	Floor Plan	19
2	Designer's Rendering	21
3	Scale Model	23
4	Working Drawings	25
5	Working Drawings	26
6	Working Drawings	27
7	Working Drawings	28
8	Working Drawings	29
9	Working Drawings	30
10	Working Drawings	31
11	Costume Renderings	38
12	Costume Renderings	39
13	Costume Renderings	40
14	Costume Renderings	41
15	Costume Renderings	42
16	Costume Renderings	43
17	Costume Renderings	44
18	Costume Renderings	45
19	Costume Renderings	46
20	Costume Renderings	47
21	Lighting Plan	54
22	Poster Design	73
23	Production Photograph	75

Figure		Page
24	Production Photograph	76
25	Production Photograph	77
26	Production Photograph	78
27	Production Photograph	79
28	Production Photograph	80

CHAPTER I

THE PLAYWRIGHT, THE PLAY, AND
THE DESIGN APPROACH

CHAPTER I

The creative process may work differently for each stage designer, but one must always begin with the play.¹ The most lasting impression of a play is its atmosphere, and in order that the designer reach a state of oneness with this abstraction of mood, of mystery, and to taste and analyze its overtones, undercurrents, and all the other ingredients which contribute to the unique flavor of the play, both designer and script must go through a long state of marination before arriving at a unified production concept.² The designs for A Cry of Players are heavily steeped in the script, therefore the production concept is largely based on information and suggestions given by the playwright, and a gestation period which began upon first reading the play two years before the production.

THE PLAYWRIGHT AND THE PLAY

William Gibson wrote A Cry of Players sometime in the early nineteen forties, for it was copyrighted in 1946, but it was not produced until 1968 by the Berkshire Theatre Festival, Stockbridge, Massachusetts.³ Research material is much more abundant for the better-known Gibson play,

¹Irene Corey, The Mask of Reality (Anchorage, Kentucky: The Anchorage Press, 1968), p. 13.

²Ibid., p. 3.

³William Gibson, A Cry of Players (New York: Dramatists Play Service, 1968), p. iv.

The Miracle Worker, than for A Cry of Players. Therefore, the designer will rely more upon the script and the ideas extracted from it than from any previous productions or critiques of the play.

The play hypothetically deals with the domestic and social problems of William Shakespeare before he went to London and began his work in the theatre as an actor/playwright. He is depicted as a confused and unhappy youth dissatisfied with himself, his marriage to Anne, and everyone in this "obscure town in England."⁴ There is a void in his existence, and he is blindly searching for the means to fill this void. In the prelude to Act One, Gibson wrote: "I would there were no age between sixteen and three-and-twenty, or that youth would sleep out the rest, for there is nothing in the between but getting wenches with child, wronging the ancientry, stealing, fighting."⁵ This is the turmoil, the conflict within Will which he externalizes by conflicting with others around him. His rebellion against authority, his inability to accept responsibilities, his negative opinions of the town and its people are all manifestations of a troubled search for himself and his worth as a man.

The panacea arrives with William Kemp and his traveling players, and which is, at first, only temporary. But as the void fills, it then gradually becomes permanent in the life of Will. The part missing, the half of his life unrealized, is the magic of the theatre.

As previously stated, the most lasting impression of a play is its atmosphere. To visualize the abstractions which form the atmosphere,

⁴Ibid., p. ix.

⁵Ibid., p. 1.

one must respond to mood, to feelings, and to the magic of the process which is dreaming in reverse. It is from this point of departure that this designer is led to visualize the total design concept of A Cry of Players.

The Design Approach

Gibson gives this production note:

The Stage is almost bare, except for some arrangement of a rear platform which serves variously; a single decor piece--a tree, a stocks, a casement window, a banister--helps identify each locale, and may remain simultaneously in sight here and there, or not. The look and sound of the play must not be stage--Elizabethan. The people in it have not yet discovered the fork, they live in filth, and wear rags not unlike those of, say, Appalachia; their songs are crossed by the rhythms of our time.⁶

This production note, linked with the observation of the imbalance in Will's life and the overall gesture of the play, led the designer to the general concept of production. By carefully selecting and incorporating the elements of design such as color, line, weight, balance, and mass, a synthesis of realism, constructivism, and theatricalism has been employed. This synthesis of styles yielded the following framework for the designs which will now be explained.

A unit platform stage assymetrically balanced and raked, extends eighteen feet in front of the proscenium. All scenes will be played on the simultaneous staging, and areas are isolated with lighting to suggest different locales. Costumes and properties will retain certain elements of the 1580's in England, but are to be simplified from the realistic for the sake of compatibility with the set and lighting.

⁶Ibid., p. vii.

Setting

A Cry of Players is structured in three acts, with four scenes in Act I, three scenes in Act II, and two scenes in Act III. Scenes alternate between boisterous ensembles (cast of thirty) and close intimate scenes with two or three persons. The designer feels that the distance between audience and stage in Aycock Auditorium is too great for the intimate scenes, so an extended stage was decided upon. Because of sight lines in Aycock, crowd scenes are seldom visually effective without playing areas on levels other than the stage floor. The extended platform stage should also be multilevel as well as raked. After experimenting with various inclines, the designer chose not to exceed a rise of more than two inches per foot, or nine degrees, twenty-eight minutes. This should comfortably accomodate all the necessary action of the play, and not be distracting for any of the actors to work on for prolonged scenes.

In conferring with the director, it was agreed that there was a need for the visual suggestion of a road leading into the town. In Act I, scene ii, the traveling players enter to the town square in grand fashion, penetrating the isolation of Will and the townspeople with the excitement of plays and faraway London. The road again becomes significant in the final scene of Act III. The players have been asked to leave town, and Will leaves with them. This concept of a road, together with the idea that Will's life was incomplete and disconnected, gave birth to a circular arrangement of platforms which never completely form a circle. The ring, or a closed circle, is a symbol of continuity and wholeness.

It is also a symbol of marriage and unity.⁷ By never allowing the circle to connect, the designer has attempted to visually communicate an important thesis of the play: Will's feeling of not being complete as a man. This circular arrangement of platforms in the form of a ramp, is to suspend from the light bridge off right to the left proscenium wall, and be supported by two laminated beams curved and glued in the circular shape, the beams being built up of three layers of 1" x 6" yellow pine. This is known as a compressed fixed beam, and is found to be four times as resistant to buckling as a simply supported beam.⁸ Two factors are considered in selecting this type of support: the ramp-like structure must span a distance of over forty feet and support up to six actors. The area underneath the actual platform must be open so that a visual spaciousness is achieved.

To give a sense of weight to this mass of staging, it was decided that the platforms be decked with 2" x 8" lumber stained slightly darker than the natural finish. This is also in keeping with the earthiness of the play. By spacing the 2 x 8's 3/4" apart, the period element of the sixteenth century platform stage is revealed.⁹

Set pieces, flying units, and wagons provide suggestions for different locales. A cutout tree, to be flown, suggests a forest for

⁷J. E. Cirlot, A Dictionary of Symbols (New York: Philosophical Library, 1962), p. 67.

⁸Mario Salvadori, Structure in Architecture (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1963), p. 156.

⁹E. J. Burton, The British Theatre: Its Repertory and Practice, 1100-1900 (London: Herbert Jenkins, 1960), p. 112.

Act I, i, and Act II, ii. A simple banister railing (carried on and set in place) locates Will's home. Action in the tavern scene (Act I, iv) requires a functional casement window with an upstage ledge large enough to accomodate an actor, hiding from the audience. This window unit is to be a wagon, stored off right. This scene will also have a flown ceiling piece of large open beams constructed of styrofoam. The Guild Hall (Act III, i) will also have a flown ceiling piece of beamwork similarly constructed, and an open wall unit of beams to be carried on and set into pockets in the platform. Stocks will be placed up-center, and remain throughout the play. A whipping post used in Act II, iii, hinges behind a platform out of sight for all other scenes.

Properties

This aspect of the designer's concept adheres more closely to realism than either the setting or the costumes. The designer feels that in this production an audience will accept a greater degree of theatricalism in costuming, setting, and lighting, than in properties and furniture. Furniture is the trestle style of the period, built of two-inch lumber, and cut to the platform rake. Because of the rake, all furniture must be precisely placed on stage, and therefore will be carried on and off by the actors. Properties such as a crossbow and the stocks are only slight variations of the actual. Torches and candles will be realistic, since there is an earthy, primitive quality suggested by the use of fire. All other properties will be constructed with the intention of conveying realism in appearance and function.

Costumes

There is a degree of duality in the costume designs. The townspeople represent working class people unschooled and untraveled. The players have come from London and are attached to a peer, the Earl of Leicester. With the ragged, unkempt and dirty townspeople in opposition to the finery of the players, a definite contrast is achieved.

It is partly the glitter and glamour of the players that attracts Will to the theatre; early Renaissance theatre companies were known to spend large sums of money on clothes and costumes. For these reasons the players' costumes are more elaborate and closer to being historically accurate than those of the townspeople. Brilliant and varied, brocades, satin, velour, and velvet are to be used by the players.

Earth colors form the basic scheme for the townspeople's costumes. The textures of corduroy, muslin, wool, and leather also help to convey the earthiness of the people and their work.

In the ensemble scenes, costumes can easily dominate, overwhelming the faces and the scenery.¹⁰ For this reason there will be a degree of sameness in both line and color of the townspeople's costumes. Exceptions will be made in the costumes of major characters.

Costume changes are kept to a minimum, and in each case are called for specifically by the action of the play.

Will's costume should suggest a neater appearance than the other townspeople. Three shirts are needed; two identical so that one is ripped and bloody from the whipping. These two are to be gold antique

¹⁰Jean Rosenthal, The Magic of Light (Boston: Little, Brown and Co., 1972), p. 82.

silk, full-sleeved, and the third is of bleached muslin. A long vest of tan corduroy with a brown leather belt, knee-length trousers of olive velvet, and dark brown suede boots to the knee complete the basic costume. Two knee-length aprons of vinyl (imitation leather), one clean and one dirty from butchering, are needed in the action of the play.

The most primitive character is Fulk, a one-armed scoundrel, poacher, and part-time companion of Will's. His appearance should suggest filth and degradation. A thermal cotton undershirt, streaked with paint and soiled, and an overshirt of unbleached muslin dyed and painted; trousers of muslin with a rope belt, and boots made of wrapped muslin are all torn and tattered to give a ragged, smelly appearance.

Meg is the female counterpart of Fulk. Her shirt is to be of green and rust, lightweight upholstery fabric with a low neckline closed with leather lacing. A skirt of tie-dyed gold corduroy must be ripped off in the action of the play, hence it will be held on by using velcro strips. Shoes will be of dark brown canvas. Both shoes and skirt are to be pulled from stock. Her overall appearance is that of an ignorant slut.

Richards, in the service of Sir Thomas, is a hulk of a man. His job is to catch poachers or whatever else he may be instructed to do, since he does little thinking for himself. He is to have an undershirt of thermal cotton dyed black, an overtunic of brown vinyl slashed at the sleeves and laced at the sides, trousers of rust muslin, and brown suede boots.

The only child in the play is Susanna. She is to wear a high-neck, long-sleeved dress of blue-grey cotton, a short vest of teal velour, and grey canvas shoes.

Two complete costumes are needed for Anne. One is to consist of a long-sleeved shirt of mustard cotton, a skirt of dark yellow wool, and an apron of green muslin. The other is a shirt of orange-brown muslin, a skirt of brown wool, and an apron of unbleached muslin. Additional costume pieces are to be a jacket of yellow-green corduroy, a short cape of rust burlap, and olive canvas shoes. The brown wool skirt is to be constructed for partial tear-away, necessary in the action of the tavern scene.

Berry is something on the order of a town constable who tends toward brute force for keeping the peace. His costume consists of a blue-grey velour jacket, a grey vest with suedecloth belt, tan suede boots, and an undershirt of thermal cotton dyed dark green.

Sandells will wear a crepe, full-sleeved shirt pulled from stock and dyed dark brown, a long vest of gold and orange striped corduroy, trimmed in brown vinyl, orange and brown brushed corduroy trousers, tan tights, and brown vinyl shoes.

One of the few educated townspeople is Roche, the schoolmaster. He is to wear an undertunic of black velour, a long vest of tan burlap (pulled from stock), dark grey tights, and black canvas shoes.

Jenny must have two identical skirts, for one is torn away in the tavern scene with Anne. These are to be of tan and blue wool. The shirt is actually a vest, the bodice of which is blue-green tapestry fabric with blue cotton sleeves laced in with leather at the shoulders. The front of the shirt is laced, since at one point in the play she must be "hanging out." Dark brown canvas shoes and an unbleached muslin apron complete her costume.

Jenny's father, Hodges, is the tavern owner. He is to wear a dark green velour, mid-thigh coat with cuffs and collar of brown vinyl, a macrame belt, brown tights, dark brown canvas shoes, and a green muslin, mid-thigh apron.

Old John is Will's father, and an established and respected member of the town. He is to wear black tights, an otter long coat, black canvas shoes, and a long maroon cape.

Will's brother, Gilbert, is more brawn than brains, but a hard and willing worker. His unspoken dedication to providing for his father, and Anne and the children, suggest an underlying gentleness. His costume is to bespeak his work at the tanyard. A brown vinyl tabard is to be laced at the sides, with a wide black belt at the waist. Trousers are to be of blue-green upholstery fabric, brown vinyl boots, and a long apron of heavy muslin, painted as if soiled with blood.

An almost clown-like quality in the character of Kemp led the designer to choose a full-sleeved shirt of red, yellow, and green paisley with a modified clown collar and flared, gathered cuffs, a sleeveless coat of red paisley, slashed to reveal the shirt underneath, green velvet trousers, a yellow velour cape lined in yellow satin, yellow tights with red satin garters, and emerald canvas shoes.

Ned, the leader of the troupe of players, would probably have first choice of the finest costumes available. He is to have a black satin shirt, a vest and trousers of tie-dyed crushed velvet trimmed in purple satin, a purple and metallic gold cape lined with purple satin, purple tights with satin garters, and black canvas shoes with slashing at the instep.

Heming is to have a gold antique satin shirt, trousers of deep red and gold corduroy with gold satin inserts, gold tights, gold satin cross garters, a deep red velour cape with gold satin lining, and deep red canvas shoes slashed at the instep.

The youngest of the players is Arthur. His costume is to consist of a white satin shirt, trousers of blue and gold drapery fabric, white tights, a short blue velour cape lined with gold satin, and blue canvas shoes.

Pope is the least prominent of the players, so his costume is to be less colorful. He is to have a shirt of light tan crepe, brown velour trousers, a dark blue corduroy cape lined in copper satin, beige tights, and brown canvas shoes.

Sir Thomas is the authority in the town, and thus his costume should show that authority. He is to have a shirt of white antique satin with flared and ruffled wrists and collar, a coat of black velvet, slashed to show the shirt beneath, black velvet trousers, white tights with white satin cross garters, black canvas shoes above the ankle, and slashed, one cape of maroon and purple tie-dyed crushed velvet lined with maroon satin, and with a stand-up collar, and a second cape of black velour lined with black satin, and a period hat of black velvet with maroon velvet inserts.

The townspeople are to be costumed in heavy fabrics using browns, rusts, greens, and earth colors which really should melt into a mass of drabness in the crowd scenes. The designs follow those of the above described characters in the town, with various costume pieces being pulled from stock.

Lighting

In order to enhance the style of the production and unify the total design concept, lighting is to be designed within these boundaries:

Boundary One is the degree of reality the director wishes to suggest. Boundary Two is the placement of scenes within the set. And Boundary Three is the restrictions under which the performances will take place.

This designer does not wish to attempt any great degree of realistic lighting within the design concept of this production. It is, however, possible to suggest reality by the use of motivational light sources which influence the form (instrument placement and pattern of light), the color (mood achieved by gels and/or intensity), and the movement (dynamics of change in form and color).¹¹ The designer feels that the degree of realism in lighting accepted by an audience is influenced by the degree of realism in the setting, costumes, properties, and acting style. It is, therefore, intended that the audience accept the theatrical style and method of lighting as a convention used in theatre to suggest realism, and that this purpose be achieved without obtruding, and without adding a demand for the audiences' attention.¹²

Placement of scenes within the set exerts a direct control upon the placement of lighting instruments, as does the placement of the set relative to the stage, audience, and lighting facilities. The most difficult obstacle to overcome is the changing from crowd scenes in which the entire set must be lighted, to smaller scenes with two actors working in a small area of the set, and to light a set thirty feet deep,

¹¹Ibid., p. 75.

¹²Ibid., p. 62.

forty feet wide, and eighteen feet in height, with playing areas spanning the full height of the set. The extended stage requires that instruments be placed farther away, and in order to be at the proper angle from the extended area, be placed in the gallery openings on either side of the balcony. Instruments are also to be placed on the balcony railing, and in boxes on each side of the balcony. Two light towers sixteen feet in height are placed in the side aisles twenty feet in front of the proscenium, and two towers twenty feet in height are placed just behind the proscenium arch to be used for side-lighting. Since over half the set extends in front of the proscenium, the first pipe can be used only for back-lighting and side-lighting.

The greatest restrictions on the lighting design stem from the limited number of circuits and instruments available in Aycock, and an antiquated control system. This will require excessive replugging, repatching, and gel changes, and the necessity for crew members both numerous and competent.

The McCandless system of two lights per area is used as a precept, with variations in placement and angle employed for motivational light sources in Act I, iv, Act II, i, and Act III, i, and to intentionally create shadows in Act I, i, Act I, iii, and Act II, ii.

Summary

The purpose of this part has been to show the designer's concept of the production, and the historical and stylistic considerations (largely influenced by the script) which led to the total design vision.

Through the synthesis of realism, constructivism, and theatricalism, the designer hopes to create a visual statement which both compliments

and heightens the inherent atmosphere of A Cry of Players and of the characters therein.

It is intended that the degree of selectivity employed in drawing from the various styles will 'gestalt' the production into a strongly unified and visually dramatic experience.

CHAPTER II

THE TECHNICAL PRODUCTION

THE SETTING

FLOOR PLAN

DESIGNER'S RENDERING

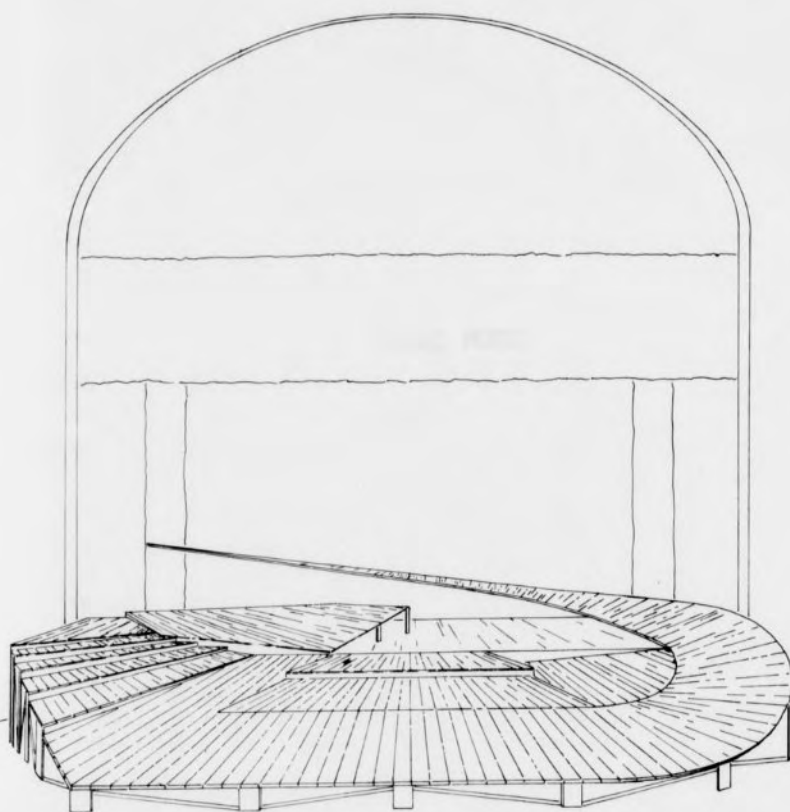


Figure 2

SCALE MODEL

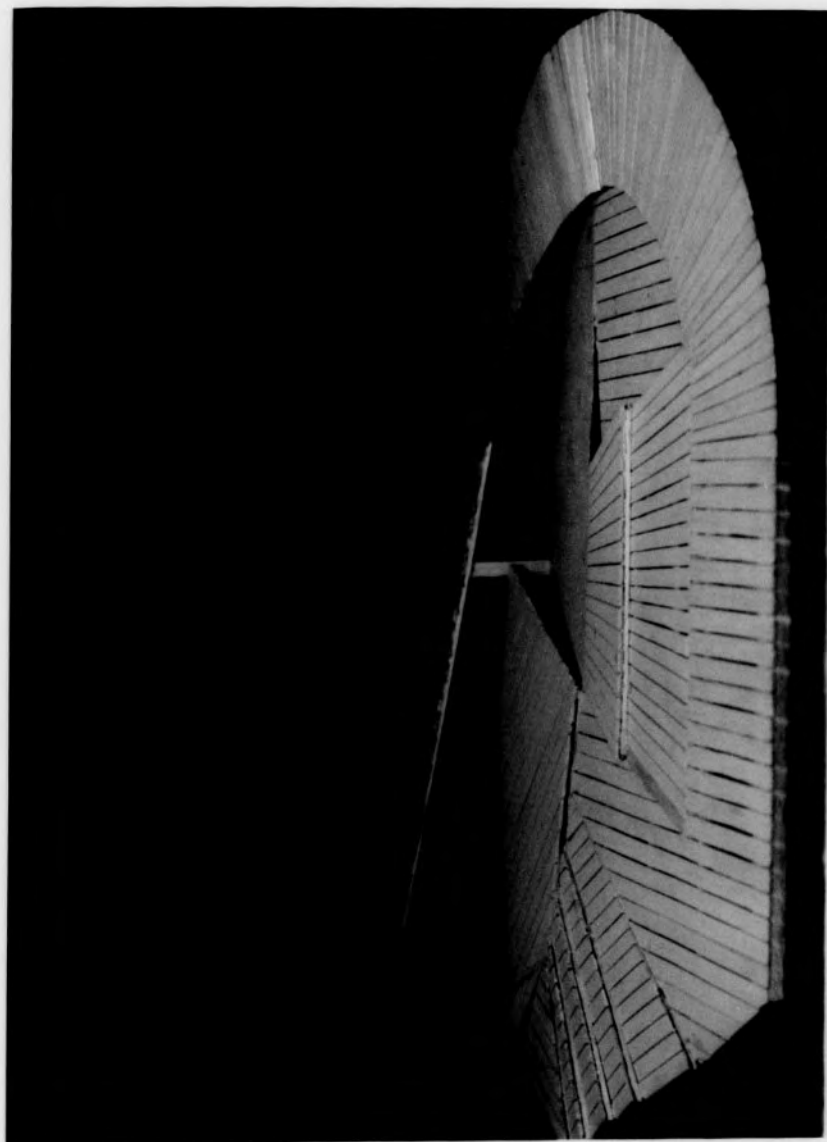
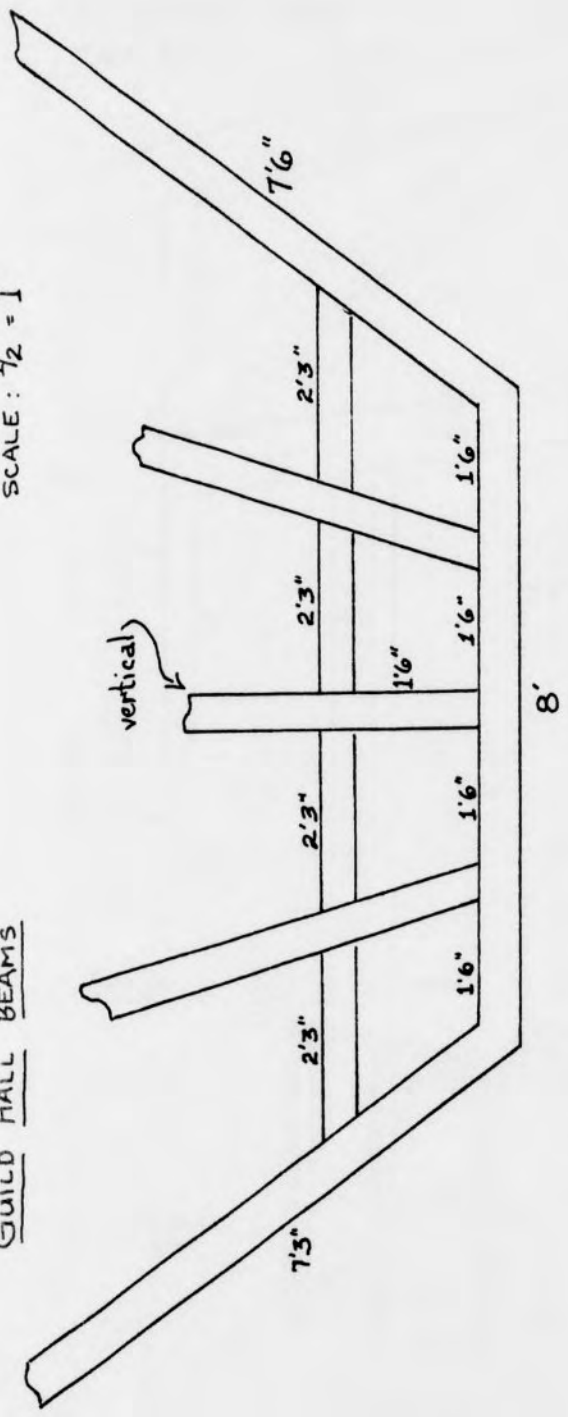


Figure 3

WORKING DRAWINGS

GUILD HALL BEAMS

SCALE: $\frac{1}{2}" = 1'$



BUILD FROM 1x4 stock. Cover with styrofoam $\frac{3}{4}" \times 6"$.
Rig to fly vertical member
CS, 1' upstage of proscenium.

Figure 4

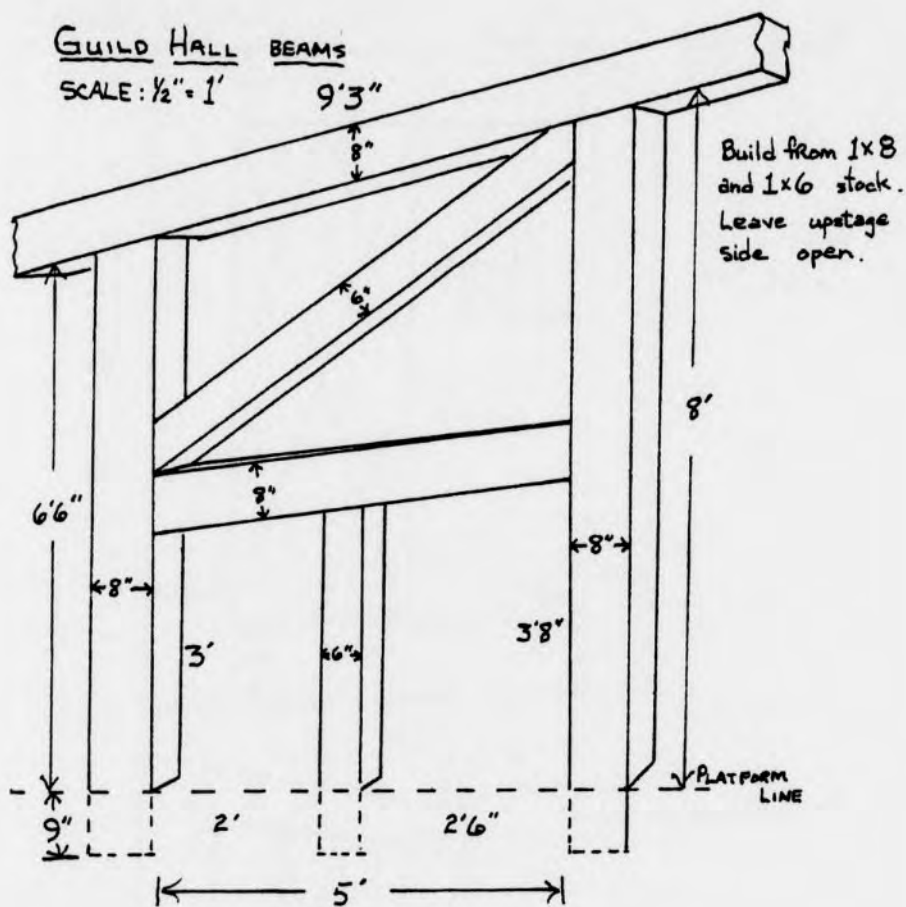
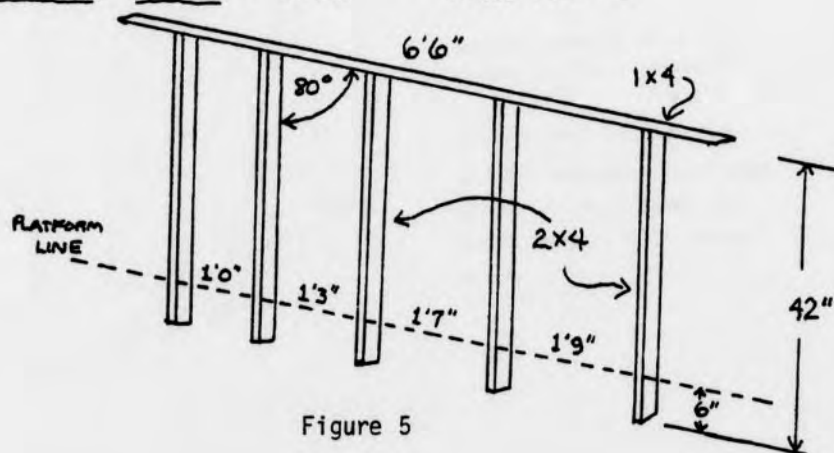
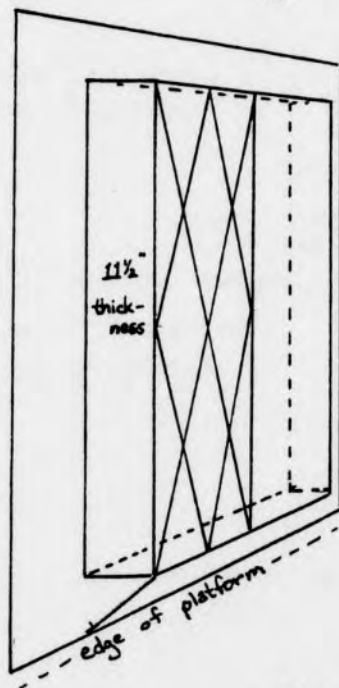
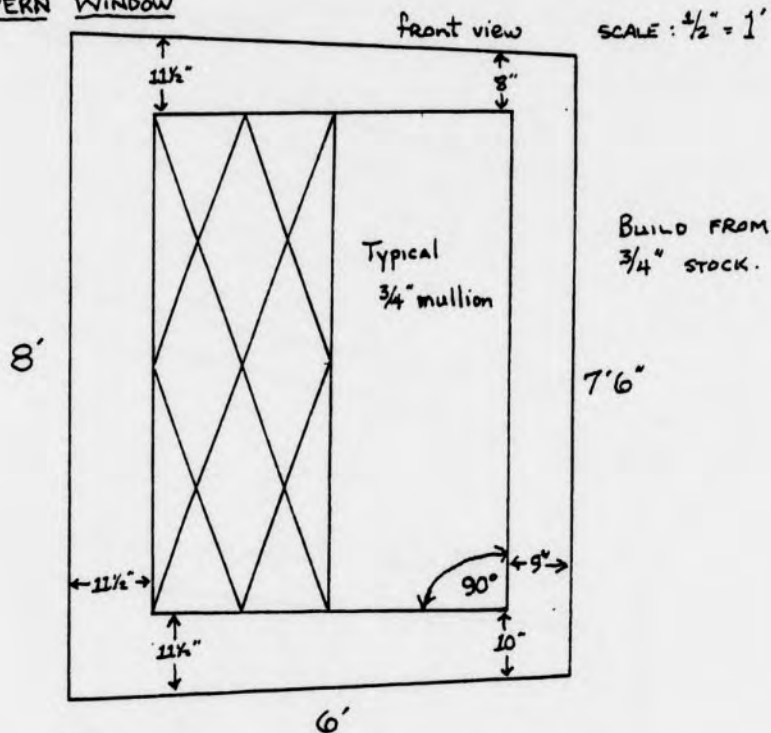
GUILD HALL BEAMSSCALE: $\frac{1}{2}" = 1'$ BANISTER SECTION - homeSCALE: $\frac{1}{2}" = 1'$ 

Figure 5

TAVERN WINDOW

FUNCTIONAL WINDOWS -
HINGE TO OPEN UPSTAGE

BRACE WINDOW SEAT TO
SUPPORT TWO ACTORS.

ATTACH AND BRACE TO
2'x6' CASTERED PLATFORM
WITH WINDOW SEAT AT
HORIZONTAL 3'4" ABOVE
FLOOR.

Figure 6

TAVERN BEAMS

SCALE: $\frac{1}{2}" = 1'$

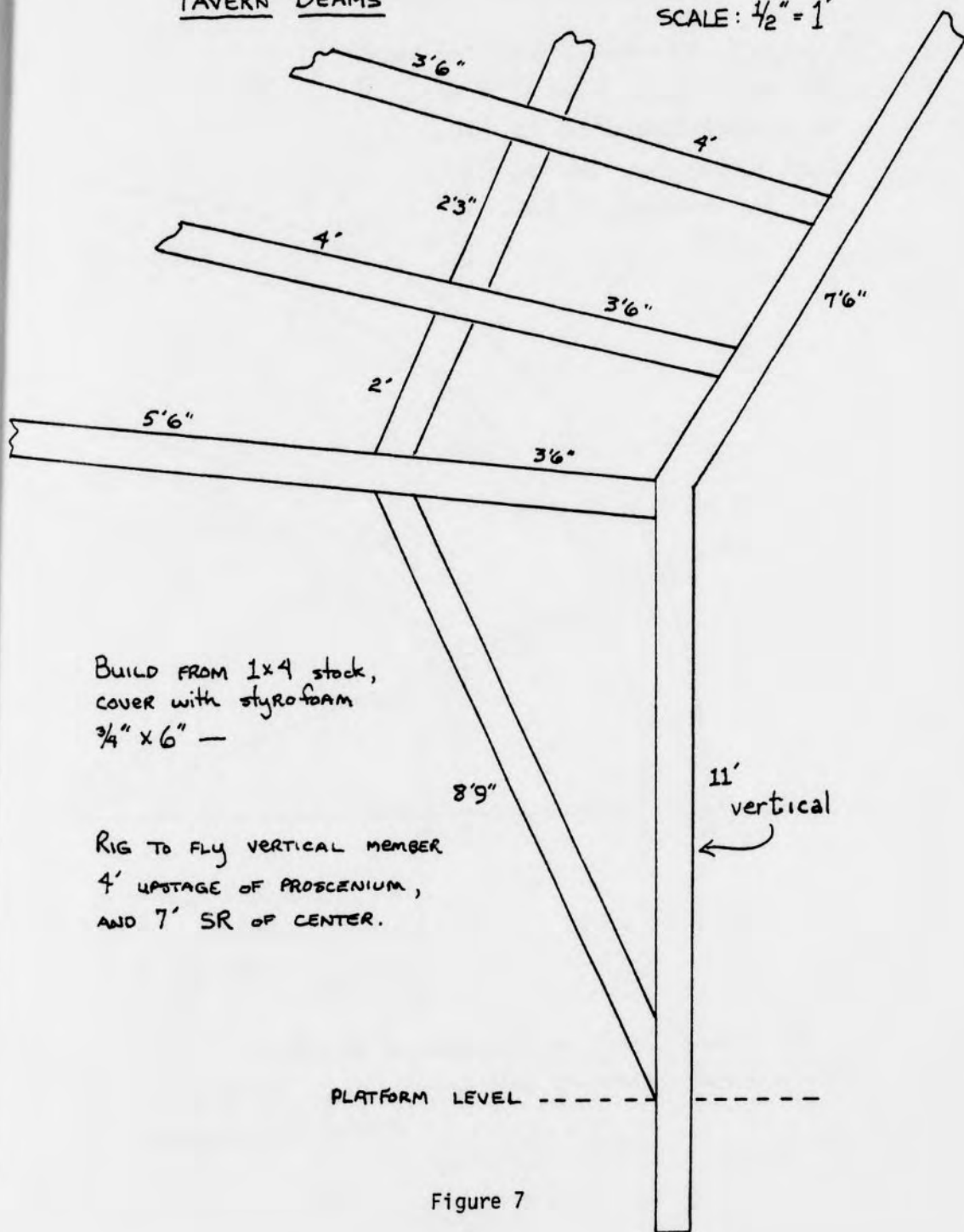
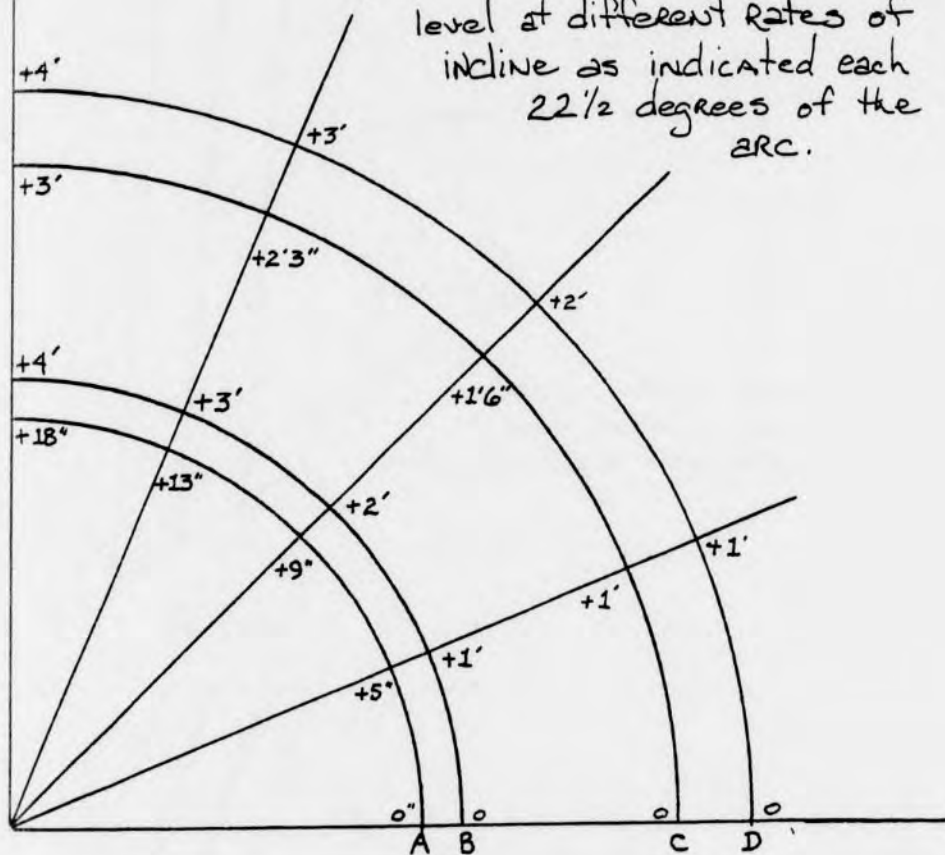


Figure 7

CURVED BEAMS SPECIFICATIONS

29

Based on four quadrants, beams A, B, C, and D each rise from floor level at different rates of incline as indicated each $22\frac{1}{2}$ degrees of the arc.



- A - 10' radius, 17' long.
- B - 11' radius, 19' long.
- C - 16' radius, 27' long.
- D - 18' radius, 30' long.

Construct by laminating three layers of 1" x 6" x 12' yellow pine. Use powdered Resin glue. Stagger all joints.

Figure 8

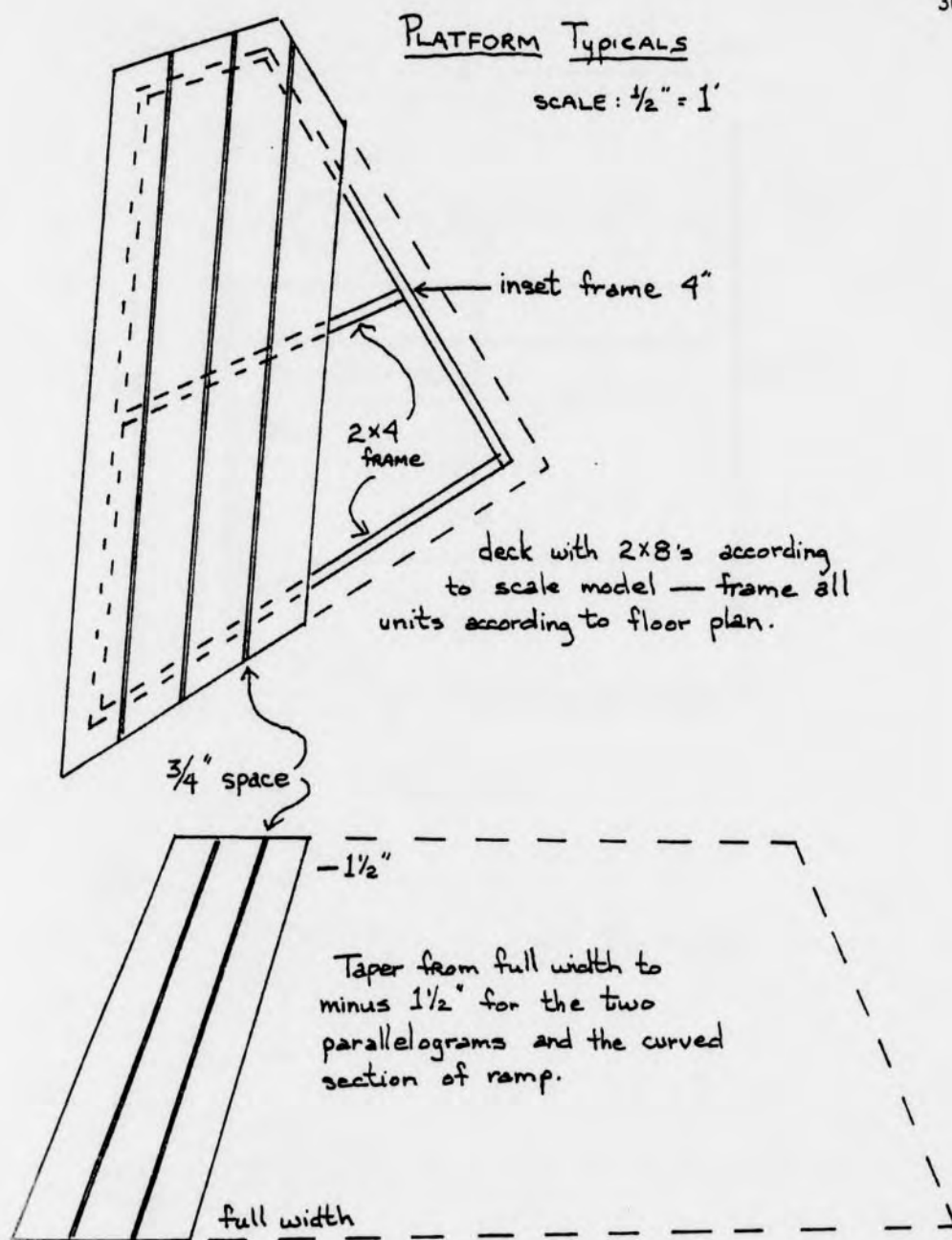
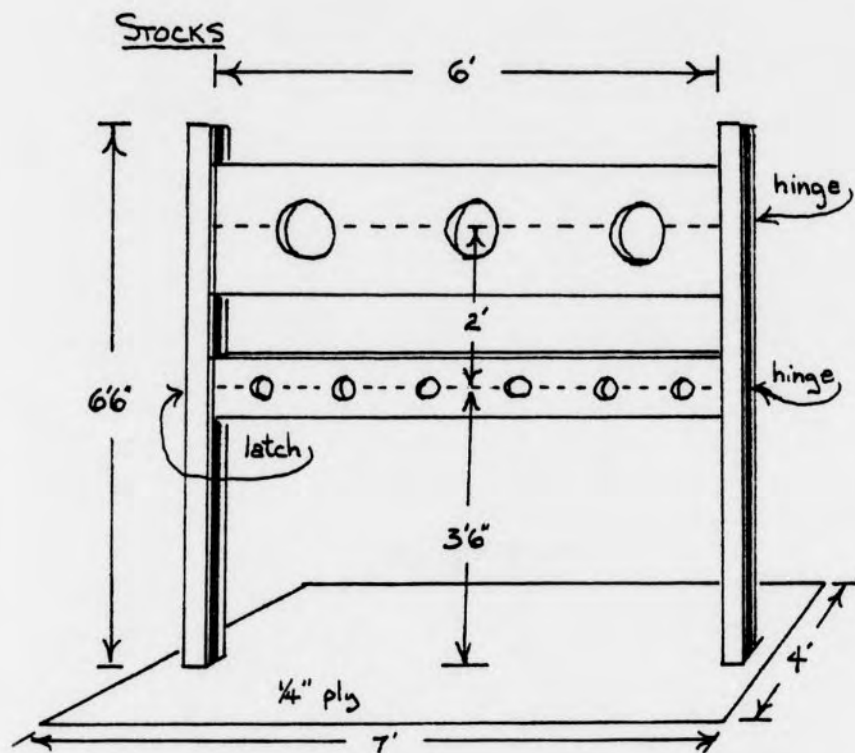
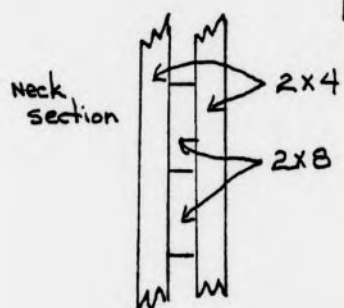


Figure 9



END VIEW



NOT TO SCALE

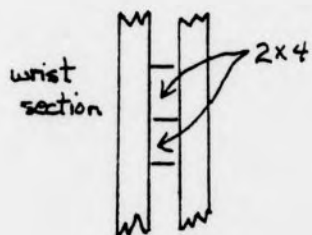


Figure 10

THE PROPERTIES

PROPERTIES PLOT

TABLE 1

PROPERTIES PLOT

<u>Scene</u>	<u>Property -- Location</u>	<u>Actor</u>
I, i	wine jug -- SL fish on pole -- SL longbow -- SR	Fulk Meg Richards
I, ii	washbasket with preset sock -- SR assorted baskets, bread loaves, and buckets -- in dressing rooms drum -- dressing room trunk, assorted bundles -- dressing room paper document in costume staff -- in dressing room apple -- SL two books -- SL coins -- in costume pocket	Anne Townspeople Kemp Players Ned Sir Thomas Will Roche Fulk
I, iii	stuffed fur for dead animal -- preset on stage knife -- on costume belt	Richards
I, iv	table in tavern -- preset serving tray -- SR candles -- SR two stools -- SR loose papers -- SR sock from scene ii stool -- SR two beer tankards -- SR stool -- SR stool -- SR trayful of beer tankards (5) -- SR	Jenny Hodges Kemp Kemp Will Heming Hodges Arthur Ned Hodges
II, i	bannister, table, benches, plates, cloth for darning, chamberpot -- preset diapers -- SR candle -- SR candle -- SR letter -- SL mug of beer -- SR tray of dishes -- SR flowers, loose papers -- SL mug of flowers -- SR	Anne Anne Old John Roche Gilbert Anne Will Gilbert

TABLE 1 -- Continued

<u>Scene</u>	<u>Property -- Location</u>	<u>Actor</u>
II, ii	three crossbows -- SL	Fulk Meg Kemp
II, iii	stocks, whipping post -- preset candy stick -- dressing room sack, stuffed bulky -- SL small table, banners -- SL letter in costume pocket charcoal stick in costume pocket whip -- in dressing room ripe tomato -- SR	Susanna Anne Kemp, Pope Sir Thomas Will Berry Townsperson
III, i	benches, table, stool, candle -- preset torch -- SL clean rags, bucket -- SL sack from II, iii -- SL papers, matches in costume	Berry Berry Meg Sir Thomas
III, ii	sack from II, iii bundles, trunk, drum from I, ii papers in costume pocket baskets, bundles, breadloaves from I, ii	Will Players Will Townspeople

THE COSTUMES

COSTUME RENDERINGS

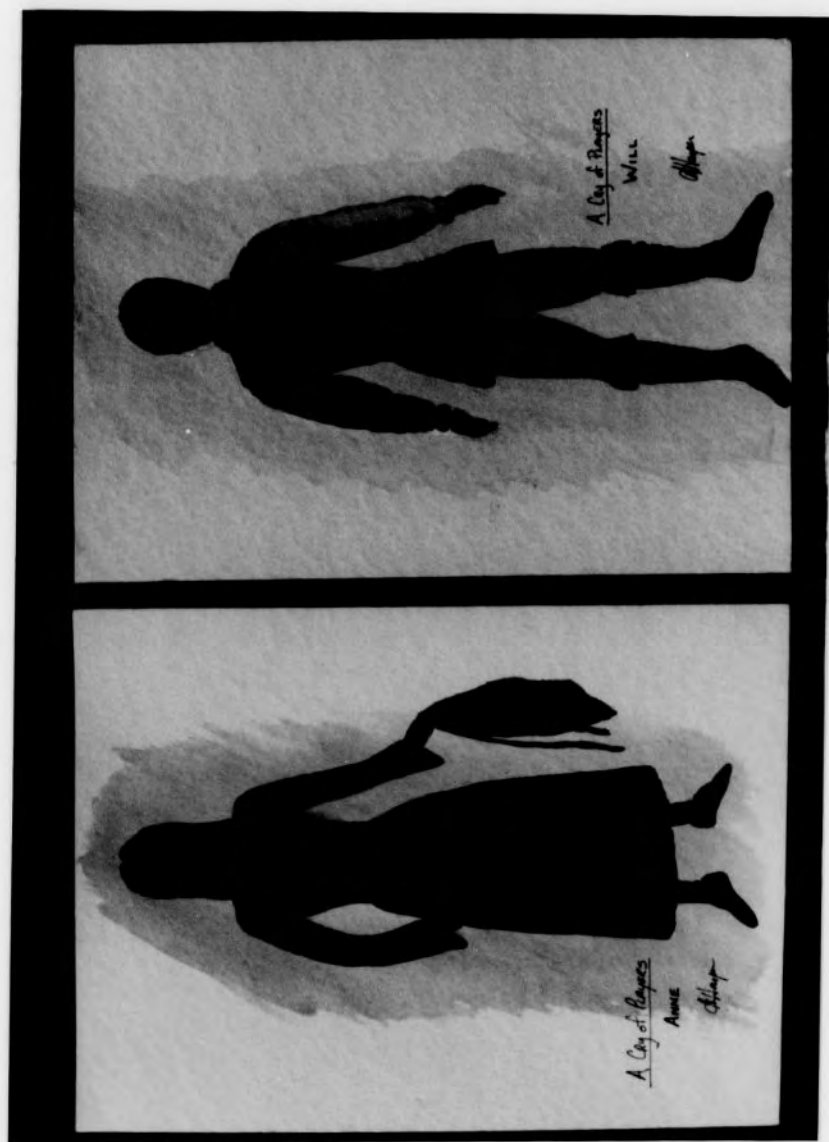


Figure 11

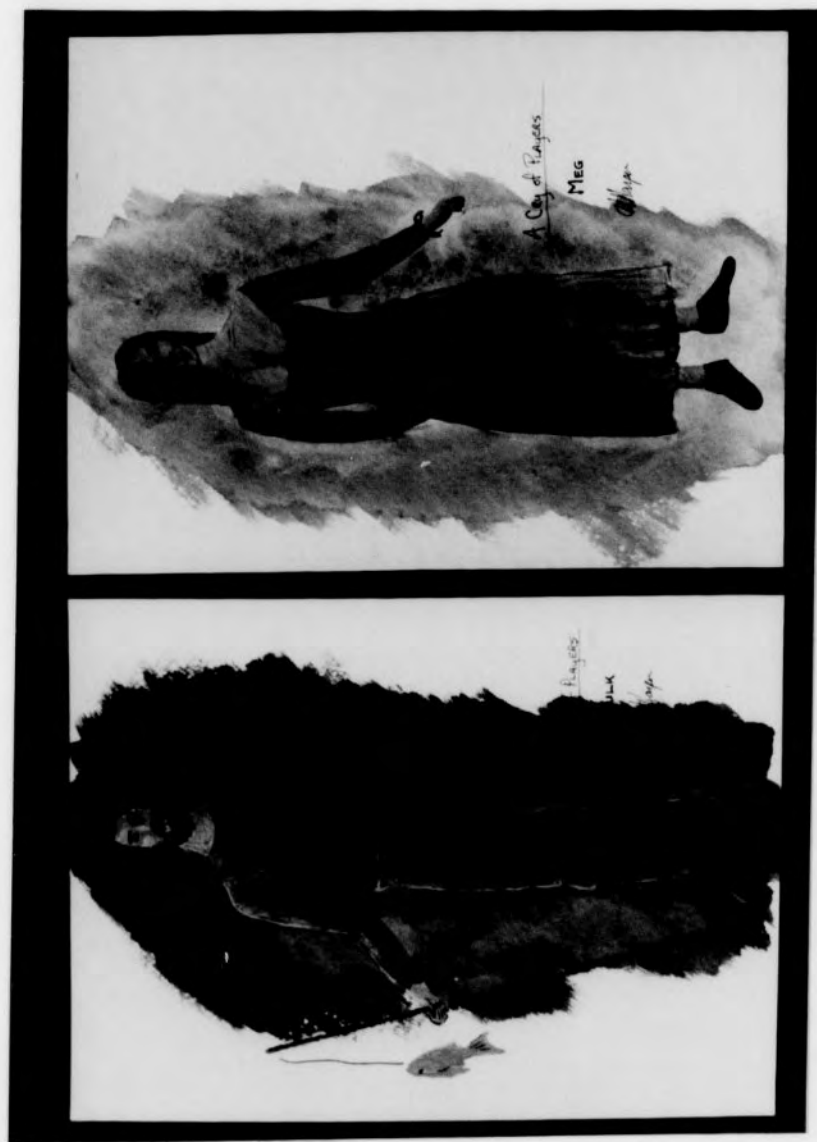


Figure 12

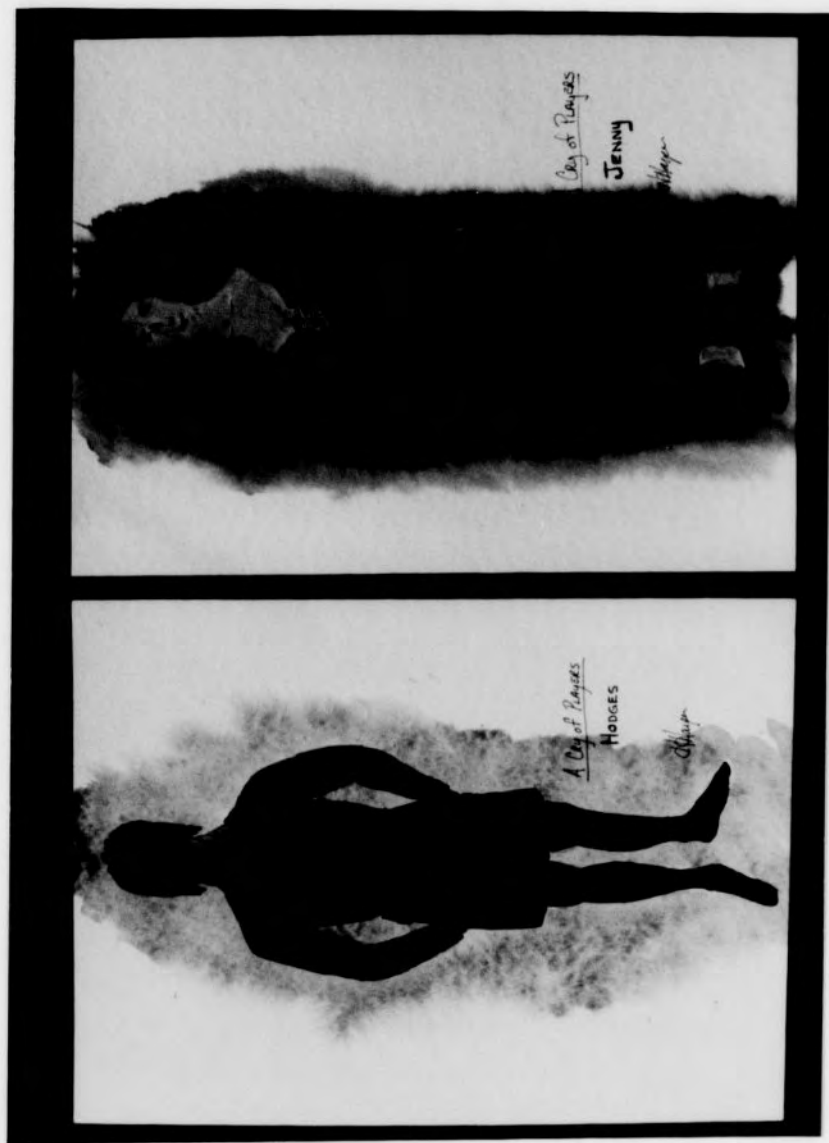


Figure 13

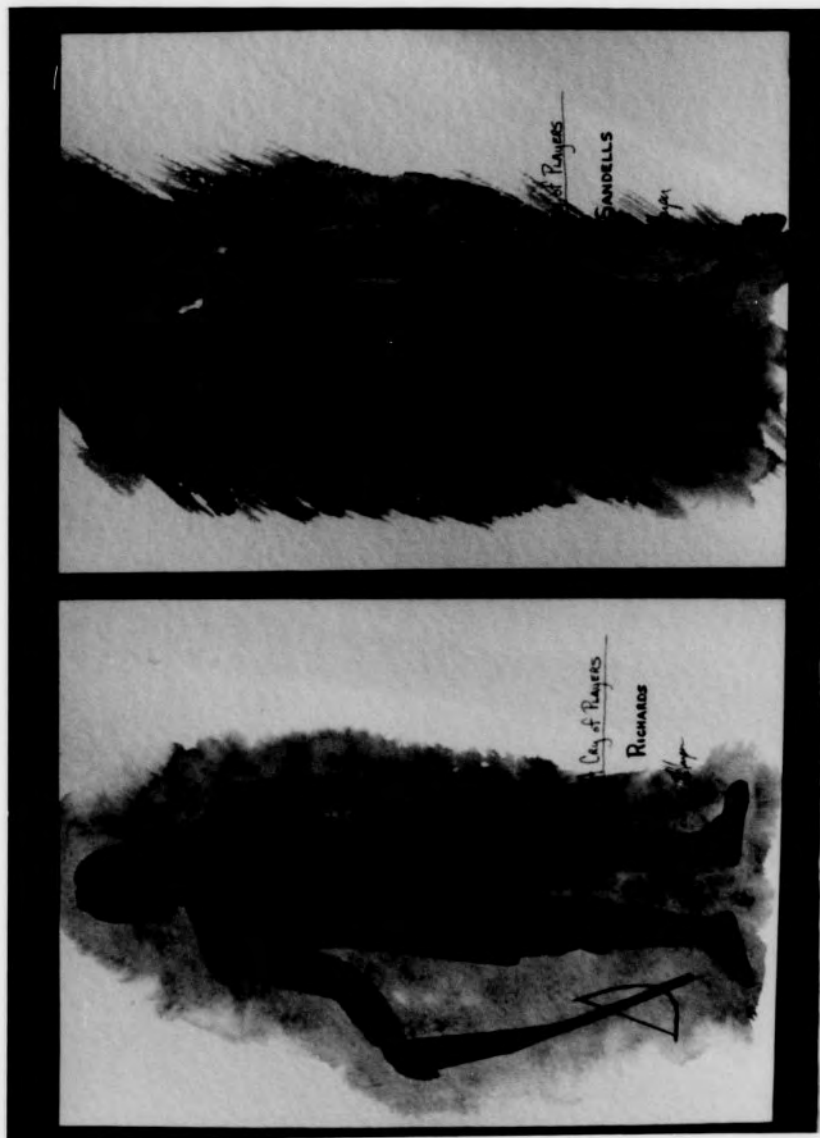


Figure 14

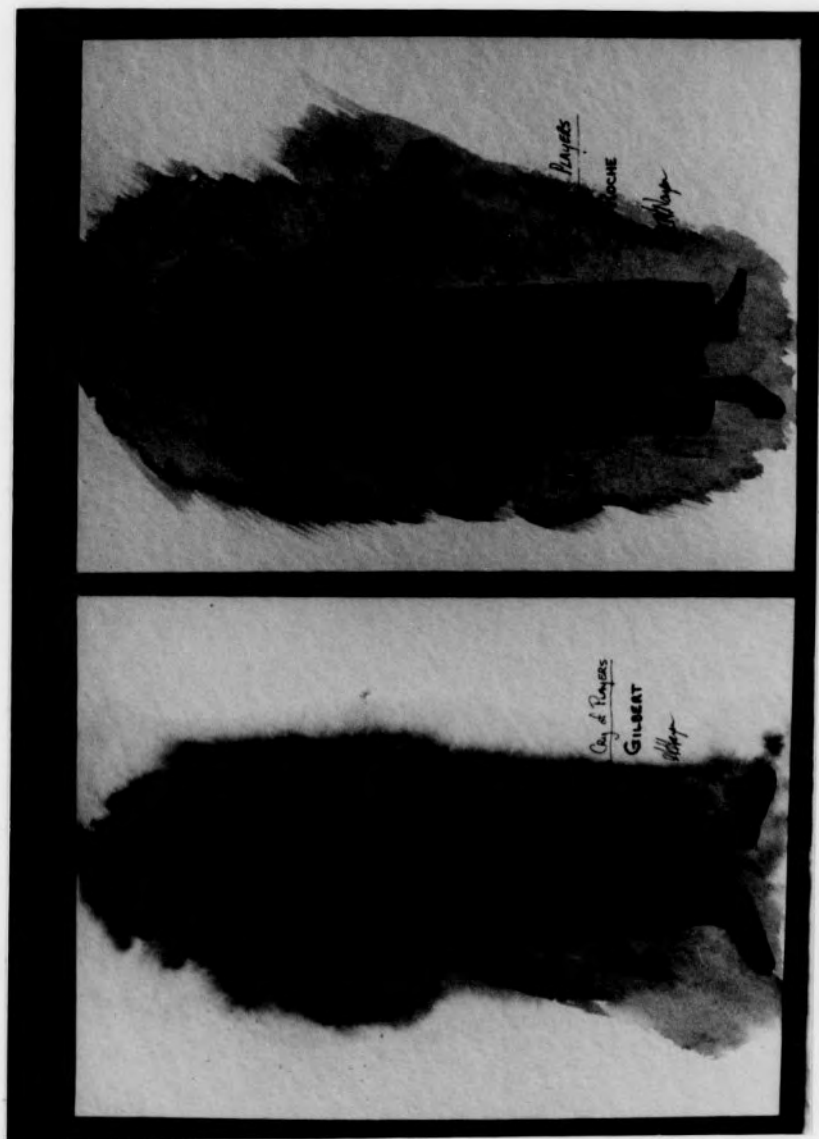


Figure 15



Figure 16

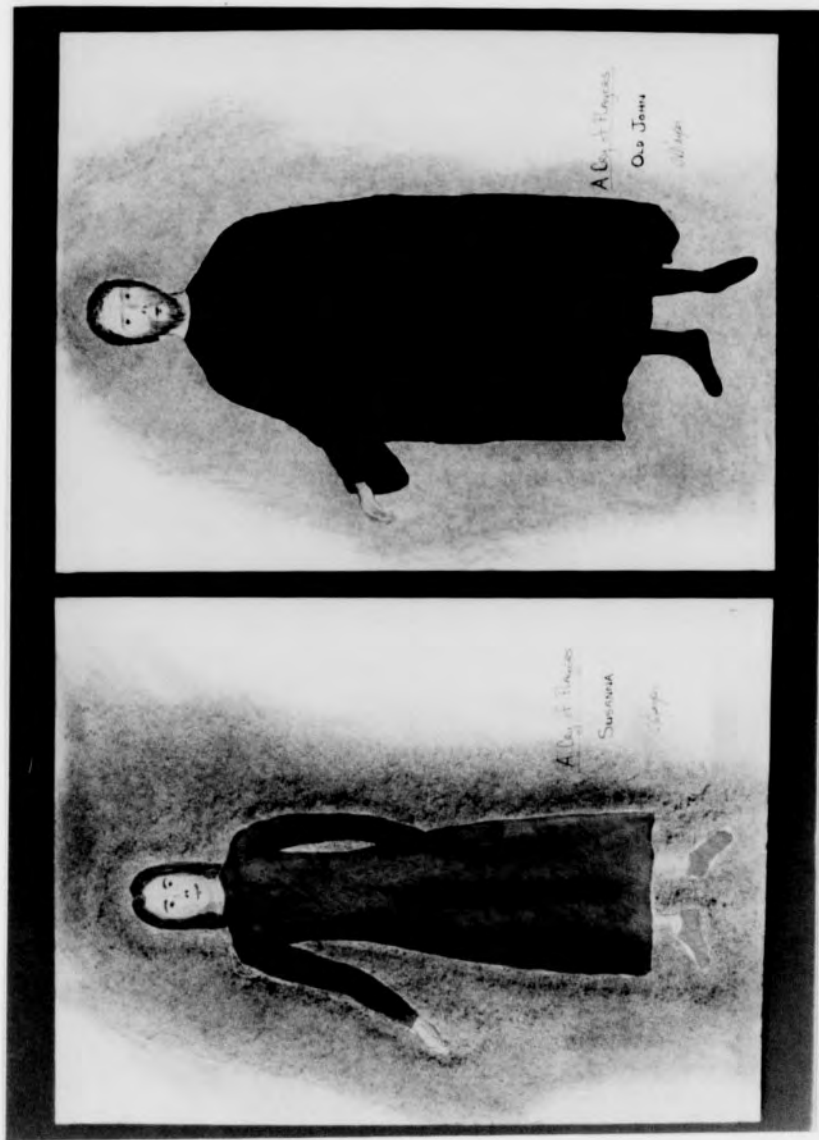


Figure 17

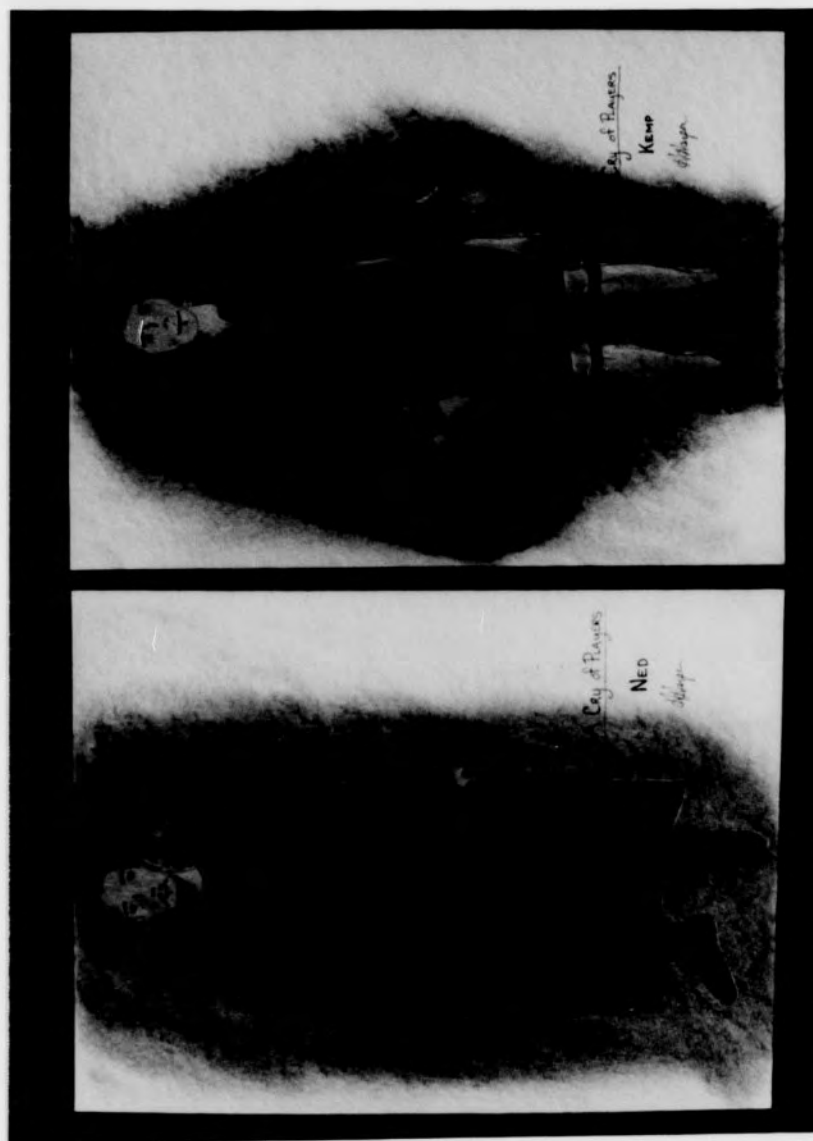


Figure 18

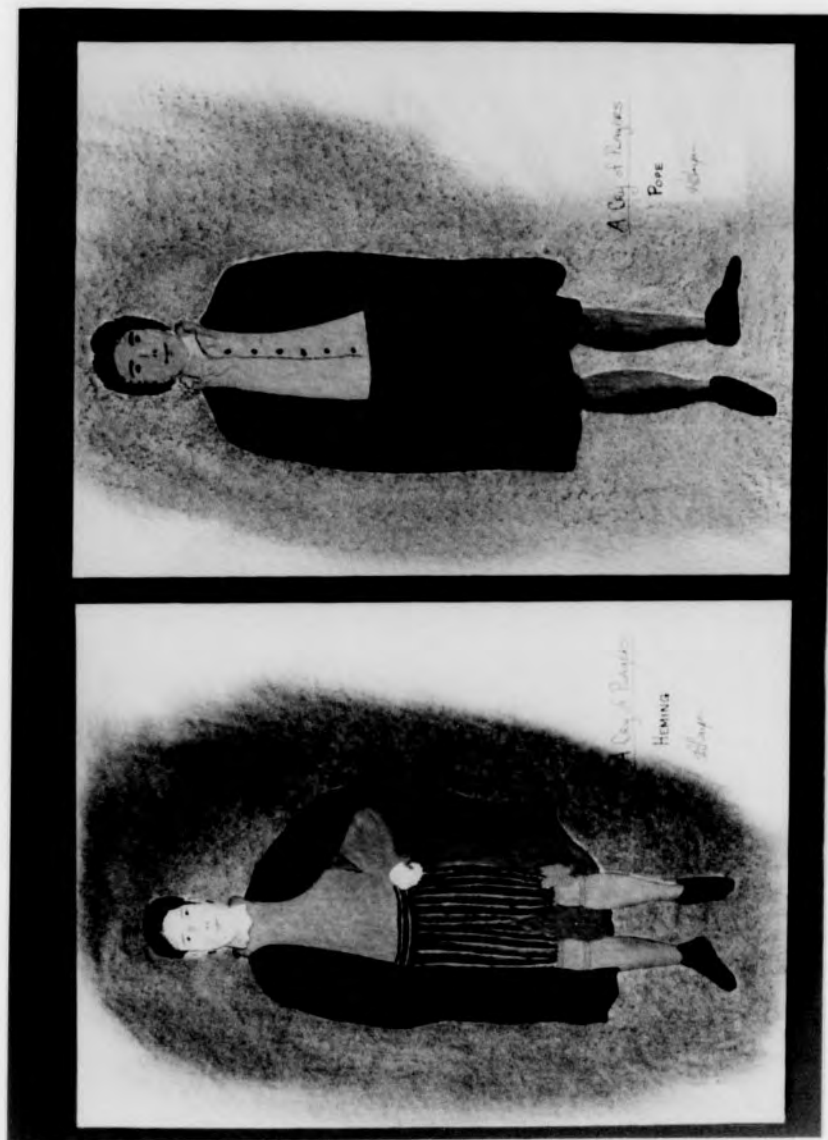


Figure 19

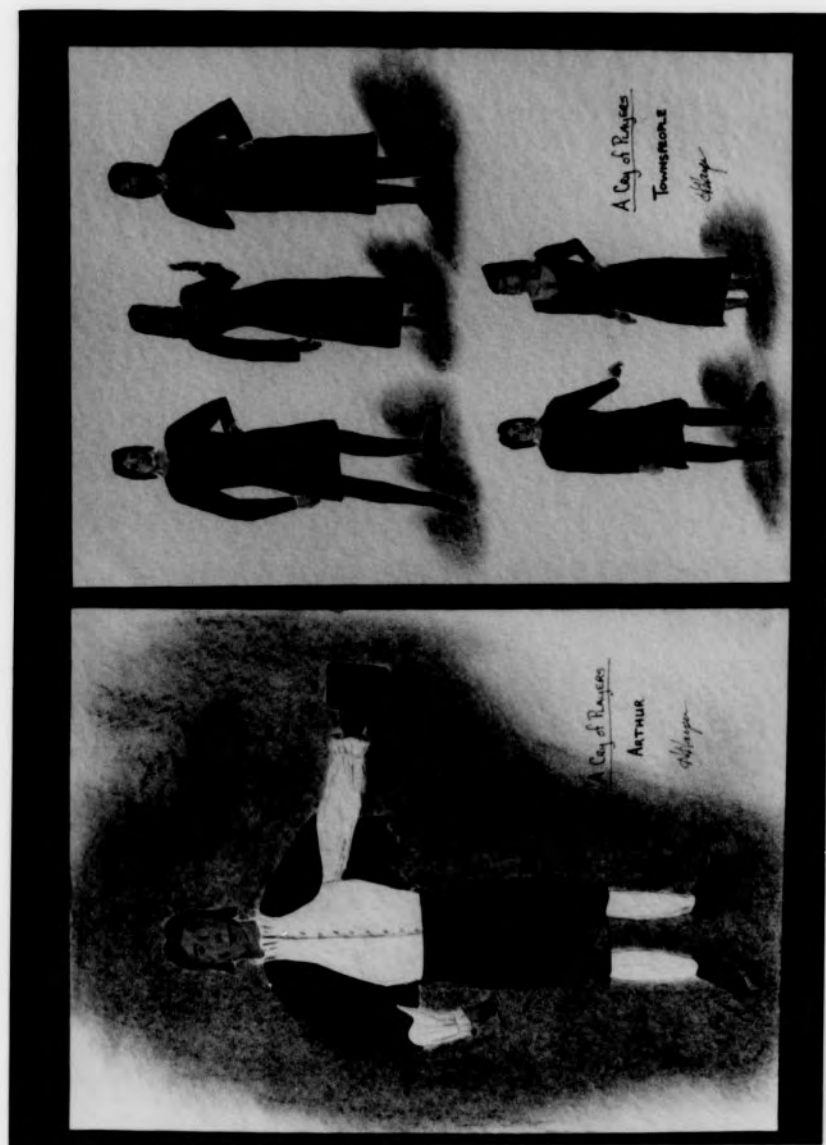


Figure 20

COSTUME PLOT

TABLE 2

COSTUME PLOT

Will

gold shirt
tan vest with brown leather belt
olive trousers
brown suede boots
white muslin shirt for III, i

Fulk

thermal undershirt
muslin overshirt
muslin trousers with rope belt
muslin wrapped boots

Meg

green and rust shirt with laced bodice
gold skirt
brown canvas shoes

Richards

black thermal undershirt
brown vinyl overtunic
rust muslin trousers
brown suede boots

Susanna

blue grey cotton dress
teal velour vest
grey canvas shoes
white muslin nightgown for II, i

Anne

orange rust dress with laced bodice
gold muslin apron
rust burlap cape for I, iv
olive canvas shoes

Berry

blue-grey velour jacket
grey vest with suedecloth belt
tan suede boots
dark green thermal undershirt

TABLE 2 -- Continued

Sandells

dark brown crepe shirt
gold and orange long vest
orange and brown corduroy trousers
tan tights
brown vinyl shoes

Roche

black velour undertunic
tan burlap vest
grey tights
black canvas shoes

Jenny

tan and blue wool skirt
blue-green tapestry shirt with laced sleeves
dark brown canvas shoes
unbleached muslin apron for I, iv

Hodges

dark green velour coat with vinyl cuffs and collar
macrame belt
brown tights
dark brown canvas shoes
green muslin apron for I, iv

Gilbert

brown vinyl tabard with black belt
blue-green trousers
brown vinyl boots
heavy muslin apron for II, i

Kemp

red, yellow, green paisley shirt
green velvet coat and trousers
yellow velour cape for all except II, ii, and III, i
yellow tights with red garters
emerald canvas shoes

Ned

black satin shirt
tie-dyed crushed velvet vest and trousers
purple cape

TABLE 2 -- Continued

Ned -- Continued

purple tights with black garters
black canvas shoes
black cape for I, iv

Heming

gold shirt
red and gold trousers
gold tights with gold garters
red velour cape
red canvas shoes
gold cape for I, iv

Arthur

white satin shirt
blue and gold trousers
white tights
blue canvas shoes
blue velour cape

Pope

light tan crepe shirt
brown velour trousers
dark blue cape
beige tights
brown canvas shoes

Sir Thomas

white antique satin shirt
black velvet coat and trousers
white tights with white garters
black canvas shoes
black velour cape for I, iii
maroon and purple cape for all other scenes except III, i

Townspople

various costumes of heavy fabrics in earth colors -- no changes

THE LIGHTING

LIGHTING PLAN

INSTRUMENT SCHEDULE

TABLE 3

INSTRUMENT SCHEDULE

<u>NO.</u>	<u>INSTRUMENT</u>	<u>WATTAGE</u>	<u>FUNCTION</u>	<u>COLOR</u>	<u>CIRCUIT</u>
1	8" ERS	1000	A-9	805	78
2	8" ERS	1000	A-10	805	76
3	8" ERS	1000	A-11	805	76
4	8" ERS	1000	A-14	805	74
5	8" ERS	1000	A-15	805	74
6	8" ERS	1000	A-16	805	72
7	8" ERS	1000	A-9	553	77
8	8" ERS	1000	A-10	553	77
9	8" ERS	1000	A-14	553	75
10	8" ERS	1000	A-13	553	75
11	8" ERS	1000	A-15	553	73
12	8" ERS	1000	A-16	553	73
13	6" ERS	750	A-1	811	60
14	6" ERS	750	A-2	811	60
15	6" ERS	750	A-20	811	62
16	6" ERS	750	A-21	811	62
17	8" ERS	1000	A-6	811	64
18	6" ERS	750	A-1	NG	60
19	6" ERS	750	A-6	811	64
20	8" ERS	1000	A-11	NG	68
21	10" B. Proj.	1000	A-10	834	68
22	6" ERS	750	A-3	811	69
23	6" ERS	750	A-2	552	69

TABLE 3 -- Continued

<u>NO.</u>	<u>INSTRUMENT</u>	<u>WATTAGE</u>	<u>FUNCTION</u>	<u>COLOR</u>	<u>CIRCUIT</u>
24	6" ERS	750	A-4	540	69
25	8" ERS	1000	A-10	NG	68
26	6" ERS	750	A-7	811	70
27	6" ERS	750	A-12	811	70
28	6" ERS	750	A-1	547	60
29	6" ERS	750	A-17	540	70
30	8" ERS	1000	A-9	540	61
31	6" ERS	750	A-18	540	69
32	6" ERS	750	A-3	811	69
33	8" ERS	1000	A-5	547	61
34	6" ERS	750	A-5	540	63
35	6" ERS	750	A-2	540	63
36	6" ERS	750	A-19	540	63
37	10" B. Proj.	1000	A-14	760	65
38	10" B. Proj.	1000	A-15	842	65
39	8" ERS	1000	A-3	545	69
40	8" ERS	1000	A-9	NG	64
41	8" ERS	1000	A-4	805	66
42	8" ERS	1000	A-8	805	66
43	8" ERS	1000	A-13	NG	10
44	8" ERS	1000	A-16	849	67
45	8" ERS	1000	A-12	849	67
46	8" ERS	1000	A-7	849	67
47	8" ERS	1000	A-11	849	11

TABLE 3 -- Continued

<u>NO.</u>	<u>INSTRUMENT</u>	<u>WATTAGE</u>	<u>FUNCTION</u>	<u>COLOR</u>	<u>CIRCUIT</u>
48	6" ERS	500	A-4	859	10
49	6" ERS	500	A-5	804	18
50	6" ERS	500	A-13	804	14
51	6" ERS	500	A-14	804	14
52	6" ERS	500	A-18	804	12
53	6" ERS	500	A-19	804	12
54	8" Fresnel	1000	A-4	NG	16
55	8" Fresnel	1000	A-8	NG	16
56	8" Fresnel	1000	A-9	NG	16
57	4½" ERS	300	A-10	804	20
58	4½" ERS	300	A-11	804	20
59	4½" ERS	300	A-12	553	15
60	6" ERS	500	A-21	849	13
61	6" ERS	500	A-20	849	13
62	6" ERS	500	A-16	858	25
63	6" ERS	500	A-15	849	23
64	6" ERS	500	A-7	858	23
65	6" ERS	500	A-12	859	23
66	6" ERS	500	A-6	849	25
67	4½" ERS	300	A-5	854	1
68	6" ERS	500	A-14	849	3
69	6" ERS	500	A-9	849	4
70	4½" ERS	300	A-5	849	2
71	4½" ERS	300	A-11	859	11

TABLE 3 -- Continued

<u>NO.</u>	<u>INSTRUMENT</u>	<u>WATTAGE</u>	<u>FUNCTION</u>	<u>COLOR</u>	<u>CIRCUIT</u>
72	6" ERS	500	A-16	859	19
73	6" Fresnel	500	A-13	810	44
74	6" Fresnel	500	A-20	805	40
75	6" Fresnel	500	A-19	805	40
76	6" Fresnel	500	A-18	805	38
77	6" Fresnel	500	A-17	805	38
78	6" Fresnel	500	A-16	869	39
79	6" Fresnel	500	A-21	842	37
80	6" Fresnel	500	A-20	842	37
81	6" Fresnel	500	A-19	842	37
82	6" Fresnel	500	A-18	842	36
83	6" Fresnel	500	A-17	842	36
84	6" Fresnel	500	A-13	859	32
85	6" Fresnel	500	A-14	850	31
86	6" Fresnel	500	A-16	516	35
87	6" ERS	500	A-6	855	30
88	6" Fresnel	500	A-10	855	33
89	6" ERS	500	A-15	855	41
90	8" Fresnel	1000	A-11	855	43
91	8" Fresnel	1000	A-12	516	45
92	10" B. Proj.	1000	Ramp	810	18
93	6" ERS	500	A-13	861	20
94	4½" ERS	300	A-13	810	22
95	6" Fresnel	500	A-16	543	17

TABLE 3 -- Continued

<u>NO.</u>	<u>INSTRUMENT</u>	<u>WATTAGE</u>	<u>FUNCTION</u>	<u>COLOR</u>	<u>CIRCUIT</u>
96	Flood	500	Cyc.	855	24
97	Flood	500	Cyc.	855	24
98	Flood	500	Cyc.	855	24
99	Flood	500	Cyc.	855	24
100	Flood	500	Cyc.	855	24
101	Strip	150	Cyc.	Amber	26
102	Strip	150	Cyc.	Red	27
103	Strip	150	Cyc.	Blue	28
104	Strip	150	Cyc.	Green	29

SWITCHBOARD SET-UP

TABLE 4
SWITCHBOARD SET-UP

<u>DIMMER</u>	<u>PRESHOW</u>	<u>I,i</u>	<u>I,ii</u>	<u>I,iii</u>	<u>I,iv</u>	<u>II,i</u>	<u>II,ii</u>	<u>II,iii</u>	<u>III,i</u>	<u>III,ii</u>
A-1	26	26	26	26	26	26	26	26	26,28	26,28
A-2	27	27	27	11	11	11	27	27	11,27	11,27
A-11	45	45	10,12,14	12	12	12	12	10,12,14	10,12,14	10,12,14
A-13	17	17	13,23	41	41	41	41	23	23	23
A-21	35	35	36	43	43	43	43	36	36	36
A-22	25	25	37,21	14	14	14	14	37,21	37	37
A-23	1,2,3,4, 11,19	19	40	15	15	15	11,15	38,40	38,40	38,40
B-1	71	71	71	71	71	71	71	71	71	71
B-2	60	60	60	3,31	31	31	31	60	60	60
B-11	78	78	78	78	78	78	78	78	78	78
B-12	76	76	76	76	76	76	76	76	76	76
B-13	74	74	74	74	74	74	74	74	74	74
B-21	72	72	72	72	72	72	72	72	72	72
B-22	77	77	77	77	77	77	77	77	77	77

TABLE 4 -- Continued

<u>DIMMER</u>	<u>PRESHOW</u>	<u>I,i</u>	<u>I,ii</u>	<u>I,iii</u>	<u>I,iv</u>	<u>II,i</u>	<u>II,ii</u>	<u>II,iii</u>	<u>III,i</u>	<u>III,ii</u>
B-23	75	75	75	75	75	68	68	68	68	68
C-1	56,R4, B4,W4	56,R4, B4,W4	56,R4, B4,W4	56,R4, B4,W4	56,R4, B4,W4	56,R4, B4,W4	56,R4, B4,W4	56,R4, B4,W4	56,R4, B4,W4	56,R4, B4,W4
C-11	73	73	73	10	10	10	10	73	73	73
C-21	20	20	20	21	21	21	20	20	21	21
C-22	66	66	66	66	66	66	66	66	66	66
C-23	62	62	62	62	62	62	62	62	62	62
D-1	61	61	22	22	24	61	61	61	61	22
D-2	63	63	63	32,44	32,44	63	63	63	63	63
D-11	65	65	65	65	65	65	65	65	65	65
D-12	67	67	67	67	67	67	67	67	67	67
D-13	68	68	68	1,3,4	4	2	2	2	68	68
D-21	69	69	69	69	69	69	69	69	69	69
D-22	70	70	70	70	70	70	70	70	70,18	70,18
D-23	39	39	16,18	16,18	16	16	16	16,18	16	16

REPLUGGING PLOT

TABLE 5

REPLUGGING PLOT

<u>Act, Scene</u>	<u>Instruments</u>	
	<u>Cue</u>	<u>Unplug</u> <u>Plug</u>
I,i		
I,ii		
Blackout	25	20
I,iii	40,17	43
Blackout		
I,iv		
Intermission	20,43,44,45,46	18,33,40,17
II,i) II,ii)	18	20,25
II,ii) II,iii)	20,33	44,45,46 37,38 into 34
Intermission	37,38	
III,i) III,ii)	Blackout	20,21 into 25 47 into 34

LIGHTING PLOT

TABLE 6
LIGHTING PLOT

<u>CUE NO.</u>	<u>SCENE</u>	<u>PAGE</u>	<u>DESCRIPTION</u>	<u>ACTION</u>	<u>COUNT</u>
	Preshow		one hour before performance	$\frac{\text{House}}{10}, \frac{\text{A23}}{3}$	
1			from stage manager	$\frac{\text{House}}{0}$	
2			when house at 6	$\frac{\text{A23}}{0}$	4
3	I,i	11	from stage manager	$\frac{\text{A1}}{10}, \frac{\text{A11}}{5}, \frac{\text{A13}}{7}, \frac{\text{A21}}{7}, \frac{\text{A22}}{10}, \frac{\text{A23}}{5}, \frac{\text{C1}}{8}, \frac{\text{D23}}{5}$	5
4		12	"I'll see ye in the stocks yet."	$\frac{\text{A1}, \text{A11}, \text{A13}, \text{A21}, \text{A22}, \text{A23}, \text{C1}, \text{D23}}{0}$	4
5	I,ii	12	from stage manager	$\frac{\text{A Bank}}{10}, \frac{\text{B Bank}}{10}, \frac{\text{C1}}{5}, \frac{\text{C11}}{10}, \frac{\text{C21}}{10}, \frac{\text{C22}}{10}, \frac{\text{C23}}{10}$	5
				$\frac{\text{D Bank}}{10}$	
6		23	actor exit SR	$\frac{\text{A11 Banks}}{0}$	4
7	I,iii	24	on howl	$\frac{\text{A1}}{6}, \frac{\text{A2}}{4}, \frac{\text{A21}}{4}, \frac{\text{C1}}{10}, \frac{\text{D21}}{10}$	5
8		25	"Who'd they piss on, you?"	$\frac{\text{A1}, \text{A2}, \text{A21}, \text{C1}, \text{D21}}{0}$	3

TABLE 6 -- Continued

<u>CUE NO.</u>	<u>SCENE</u>	<u>PAGE</u>	<u>DESCRIPTION</u>	<u>ACTION</u>	<u>COUNT</u>
9	I,iv	25	with singing	$\frac{D1}{5}$	5
10		26	as torch enters	$\frac{B2}{5}, \frac{C11}{7}, \frac{D2}{4}, \frac{D13}{4}, \frac{D22}{4}, \frac{D23}{4}$	5
11		26	as candle lit	$\frac{B2}{9}, \frac{C11}{10}, \frac{D2}{5}, \frac{D13}{7}, \frac{D22}{8}, \frac{D23}{8}$	3
12		36	as torch exits (Arthur)	$\frac{B2}{4}, \frac{C11}{4}, \frac{D2}{4}, \frac{D13}{3}, \frac{D22}{3}, \frac{D23}{3}$	3
13		36	as Will blows out candle	$\frac{B2, C11, D2, D13, D22, D23}{0}$	3
14		36	"... arrests the organ of my voice."	$\frac{D1}{0}$	5
15	Inter.		from stage manager	$\frac{House}{10}$	
16			from stage manager	$\frac{House}{7}$	
17			after 5-second hold	$\frac{House}{0}$	
18	II,i	39	as Anne enters with candle	$\frac{A13}{8}, \frac{B1}{5}, \frac{B11}{5}, \frac{B22}{5}, \frac{C23}{5}$ $\frac{D11, D12, D21, D23}{5}$	5

TABLE 6 -- Continued

<u>CUE NO.</u>	<u>SCENE</u>	<u>PAGE</u>	<u>DESCRIPTION</u>	<u>ACTION</u>	<u>COUNT</u>
19		39	as Anne to table	$\frac{D13}{4}$	3
20		39	as Old John enters with candle	$\frac{B1, B11, B22, C23, D11, D12, D21, D23}{10 \quad 10 \quad 10}$	5
21		42	as Old John exits with candle	$\frac{B1, B11, B22, C23, D11, D12, D13, D21, D23}{5 \quad 5 \quad 5 \quad 5}$	5
22		51	as Will blows candle out	$\frac{B1, B11, B22, C23, D11, D12, D13, D21, D23}{0}$	3
23		51	"Here"	$\frac{A13}{0}$	3
24	II,ii	51	from stage manager	$\frac{A1, A2, A23, C1, C21, D12, D21}{10 \quad 4 \quad 10 \quad 10 \quad 7}$	5
25		55	as exit	$\frac{A1, A2, A23, C1, C21, D12, D21}{0}$	5
26	II,iii	55	from stage manager	$\frac{A Bank, B Bank, C1, C11, C21, C22, C23, D Bank}{10 \quad 10 \quad 5 \quad 10}$	5
27		68	as whipping starts	$\frac{A11 Banks}{0}$	3

TABLE 6 -- Continued

<u>CUE NO.</u>	<u>SCENE</u>	<u>PAGE</u>	<u>DESCRIPTION</u>	<u>ACTION</u>	<u>COUNT</u>
28	Inter.		from stage manager	$\frac{\text{House}}{10}$	
29			from stage manager	$\frac{\text{House}}{7}$	
30			after 5-second hold	$\frac{\text{House}}{0}$	
31	III,i	71	from stage manager	$\frac{A2}{7}$	5
32		71	as Sir Thomas enters with candle	$\frac{B2, B11, B22, D1, D23}{8 \quad 3 \quad 8}$	10
33		75	as Richards enters with torch	$\frac{A1, B2, B11, B22, D1, D22, D23}{5 \quad 10 \quad 6 \quad 8 \quad 10}$	8
34		80	as Richards exits SR	$\frac{A1, B2, B11, B22, D1, D22, D23}{0 \quad 6 \quad 3 \quad 0}$	8
35		81	as Sir Thomas exits SL	$\frac{B2, B11, B22, D1}{0 \quad 0}$	8
36		81	"... it is my prayer."	$\frac{A2}{0}$	5
37	III,ii	82	from stage manager	$\frac{A1, A2, A11, A13, A21, A22, A23, B \text{ Bank,}}{7 \quad 5 \quad 4}$	5
				$\frac{C \text{ Bank, D1, D2, D11, D12, D13, D21, D22, D23}}{5 \quad 4 \quad 7 \quad 4}$	

TABLE 6 -- Continued

<u>CUE NO.</u>	<u>SCENE</u>	<u>PAGE</u>	<u>DESCRIPTION</u>	<u>ACTION</u>	<u>COUNT</u>
38		85	"... God forgive me."	$\frac{A \text{ Bank, } B \text{ Bank, } C \text{ Bank, } D1,}{0 \quad 0 \quad 0 \quad 2}$ $\frac{D2, D11, D12, D13, D22, D23}{0}$	8
39		85	follow cue no. 38	$\frac{D1, D21}{0}$	10
40	Bows		from stage manager	$\frac{A11 \text{ Banks}}{10}$	3
41			from stage manager	$\frac{A11 \text{ Banks}}{0}$	3
42			from stage manager (when stage clears)	$\frac{\text{House}}{10}$	

POSTER DESIGN

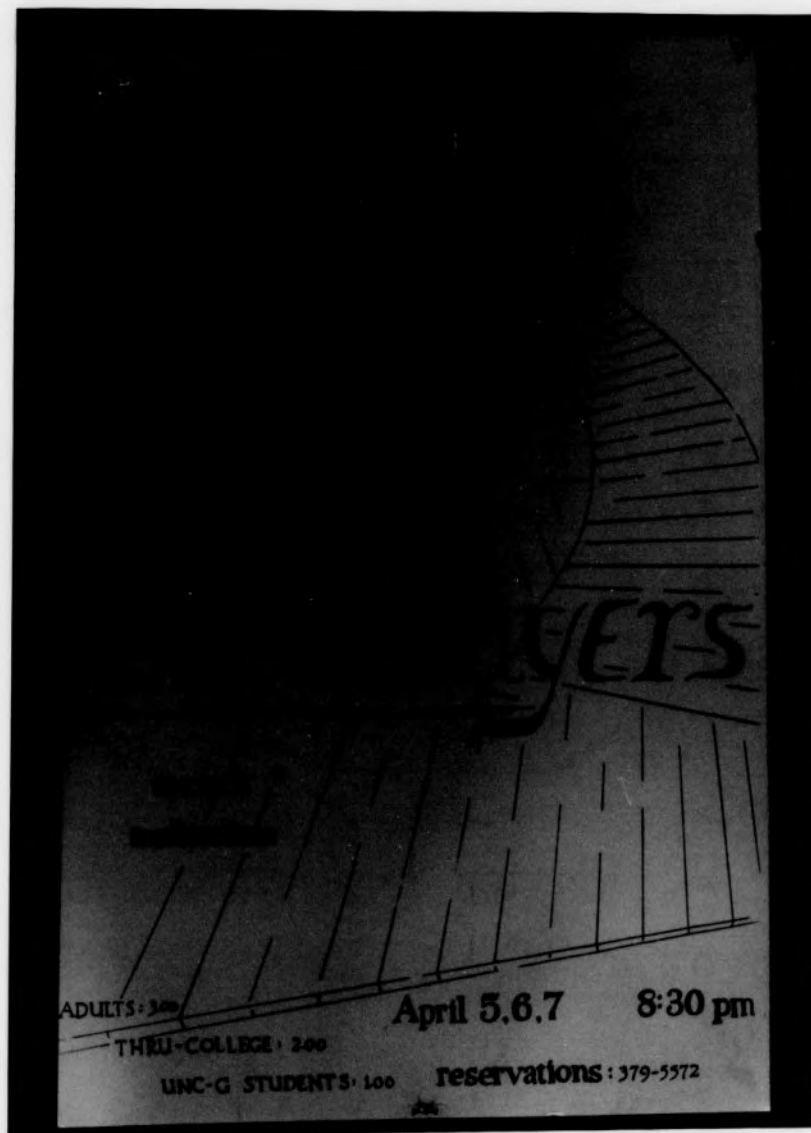


Figure 22

PRODUCTION PHOTOGRAPHS



Figure 23



Figure 24



Figure 25



Figure 26



Figure 27

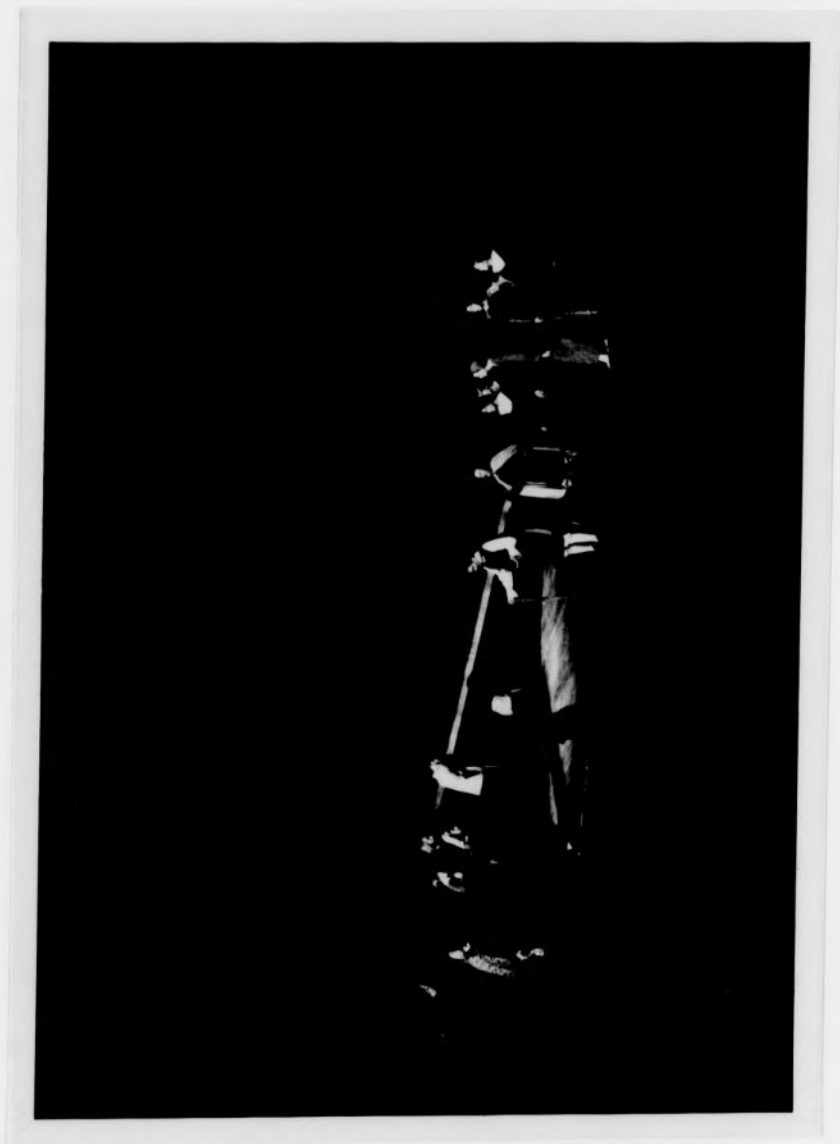


Figure 28

CHAPTER III

CRITICAL EVALUATION

CHAPTER III

CRITICAL EVALUATION

In approaching a post-production analysis, the designer must step away from ideas which at first seemed to be the best for creating a visually unified production, carefully examine those ideas, and critically determine the success or failure of each element of the designs individually, and as a whole.

The feeling of this designer toward the final overall design for A Cry of Players was a positive one. Through many productive discussions with the director, actors, playgoers, and committee members, the mistakes and achievements of the designer have been pointed out. These consultations, together with an objective retrospect of the production, have led to a scrutinizing evaluation in the areas of setting, costumes, properties, and lighting, and revealed the merits and failures of each of these areas under the actual conditions of the production.

Setting

Even before opening night, it became apparent that the setting was not only a visual success, but also the object of plaudits coming from several different sources. The actors found it a challenging and exciting place to work, in that it seemed to capture the essence of the script, which aided them in characterization and movement. Many of the actors acclaimed it as "one of the best and most unique sets in memory at UNC-G." Structural engineers from Carolina Steel in Greensboro, were

among the onlookers when the laminated beams for the upstage ramp were put into place, and were most complimentary of the design and its visual and structural strength.

But this ramp, which spanned over forty feet, soon became a weakness in the set. It would easily bear the weight of ten people, with no noticeable vertical movement, but horizontal sway became a problem--one the designer had not foreseen. In order to combat the swaying, it was necessary to place supports under the ramp, and anchor them to the stage floor. Two cross-braced 4" x 4" posts were placed at center stage, and two positioned at a point halfway between center and the stage right end of the ramp. These supports provided the needed rigidity, but visually weakened the concept of a spacious openness underneath the ramp. This was the first in a series of conflicts between practicality and concept, in which the designer yielded to a compromising solution to the problem.

All other aspects of the set design were executed as planned, with some minor exceptions. The cutout tree, to be flown in for I, i, and II, ii, was eliminated. It was considered, by the director, to be an unnecessary part of those two scenes, and the designer agreed.

The tavern window unit and flown beamwork were built as designed, but for bracing and support, the window unit required a larger wagon than was expected to be necessary. Plans called for a castered 2' x 6' platform, which was replaced by one 3' x 8', of the typical design. This larger wagon necessitated the movement of the stage right masking legs to a position three feet farther downstage, to allow for shifting, and the adding of a fourth leg on both sides of the stage. After moving

these masking legs, the stage right escape steps were redesigned to run parallel to the proscenium wall. This narrowed the entrance and was somewhat inconvenient to the actors, particularly in the tavern scene.

The beamwork for the Guild Hall was built as designed, as was the bannister railing for the home. The open framework designs for all set pieces successfully defined specific locales within the set, yet maintained the feeling of spaciousness in each scene.

Construction of the set took much longer than had been anticipated. In working with the heavy lumber, crew members were physically unable to endure for long periods of time. The laminating of the curved beams required that the glue used in the process be allowed to dry for at least twelve hours before removing the clamps. This meant that crew calls had to be at some rather unusual hours, and set back the anticipated completion time several days. The fault was in the designer's inadequate planning and lack of foresight.

Use of the set by the director was a disappointment, and the designer exercised little influence in its use. The vastness of the playing area was not used to its potential, nor were the many levels created by the inclined platforms used successfully. The upstage ramp, the most striking aspect of the set, received minimal use by the director.

On the whole, however, the set worked well in realizing the concept of the design, and was, perhaps, the strongest visual element of the production. It was a successful suggestion of the Elizabethan stage, visually enhanced the earthiness of the characters, and provided interesting playing areas easily adaptable to the various scenes and locales within the script.

Properties

All properties were built and used exactly as planned. Furniture shifting and placement required some rehearsal time prior to the dress rehearsals, but worked smoothly in the production. Use of fire in the torches and candles added the touch of realism necessary in the concept, and extra precautions were taken backstage. Buckets of water, placed in the wings, were used to extinguish the torches, and fire extinguishers were placed at each escape exit as an added safety measure.

The stocks were found to be distracting, if left in place throughout the play, so they were used only for II, iii, and III, ii.

Properties were unobtrusive, did not detract from the production, and seemed to be a natural and contributing element of the total design. This blending of properties into the visual whole was achieved, to a great degree, because all were built for this specific production, and were, therefore, not in conflict with other design elements.

Costumes

In the original design concept, costumes were to reflect not only the individual personalities of the characters, but also to amplify the differences which existed between the rugged, earthy townspeople, and the more colorful qualities of the players from London. In the final analysis, this was not completely realized.

In attempting the contrast, the designer went to too great an extreme with the players' costumes, and not far enough with those of the townspeople. The velours, metallic brocades, velvets, and satins used in costuming the players were too glamorous, and some fabrics

used for the townspeople did not adequately suggest the earthiness of the characters. In many instances, muslin, burlap, monk's cloth, or some other similar coarse fabric would have worked better than corduroy, antique silk, or velour.

Will's costume was constructed as designed, seemed to work for the character, and was an aid to the actor. The designer would substitute dyed muslin for the gold antique silk shirt in any subsequent production.

The costume for Fulk underwent several changes from the initial design. It was discovered that for the actor's arm to be concealed for the one-armed characterization, the costume needed to fit much more loosely and appear more bulky than planned. It also needed to be more tattered and torn, and more streaked with paint than the designer had originally anticipated. In its final form, it was one of the most successful costumes in the production. Costumes for other townspeople would have better defined their poverty and ignorance, had this same direction been followed more closely for them.

The overtunic of brown vinyl for Richards was replaced with one of similar design pulled from stock. It was of a rust orange upholstery fabric, and needed no alteration. The remaining parts of his costume were built according to the original design.

Anne's costume was completely redesigned after casting. The actress was too short, and of a complexion and coloring that would have looked comical in the initially designed costume. The costume was changed to a long dress of rust wool, laced at the front, with bell-shaped long sleeves. Accessories to this basic costume were compatible with those in the original design, and remained unchanged.

The sleeveless coat of red paisley was deleted from Kemp's costume. The designer felt it to be unnecessary to the character, and seemed to age him beyond the boyish, clownlike qualities the costume should have reflected.

All slashings were eliminated from the costumes. The period hat was also omitted from the design for Sir Thomas. The designer agreed with the faculty costume designer, that the hat caused him to look very much like Henry the Eighth.

The remainder of the costumes were constructed according to the designs. The use of soft leather boots and canvas shoes worked extremely well on the platforms of the set. The actors found them easy to work in, there were no distracting footstep noises, and footing was secure on the various inclines.

Although there were different opinions regarding the costume designs for this production, the designer feels that he learned much from designing for such a large cast. The most important lesson being that, whenever possible, simplify. The designer also feels that costume design was not so much his inherent weakness after the production as it was at the beginning.

Lighting

There were some problems in the lighting. Although instrument placement was not altered from the original plan, much experimenting with gel color led the designer to dispense with gels altogether on instruments previously gelled with Roscolene colors 811 and 849, and to replace 859 and 553 with 842 gels. The use of these less saturated colors made the lighting more even for the general illumination, and the

accent lighting more effective. These changes would have been unnecessary, had the designer followed the advice of his lighting instructor and used a multiplicity of colors more cautiously.

Major problems in lighting did not originate with the design concept so much as with the practical application of the design immediately prior to, and during the actual production. To smoothly operate the control panel for this show, a minimum of five people was required. The production was run with only three crew members at the panel, and cues were not executed consistently from technical rehearsals to closing night. The difficulty in running the show stemmed from the necessary repatching by a crew member who was also needed at the dimmer controls. Ideally, one person would have been responsible only for the operation of the patch panel. This was an impossibility, partly because of the overlap in time of another production on the main stage in the Taylor Building. The designer should have foreseen the possible shortage of personnel, and simplified the design accordingly.

One simplification of the initial concept slightly alleviated the problems. The cyclorama was used only in I, ii, II, ii, and III, ii. An actor was used to close a black traveler hung fourteen feet upstage of the proscenium for all other scenes. This visually closed in those scenes, but did not conflict with the concept of the overall production.

Although lighting became the most frustrating area in the production to the designer, most cues were executed correctly. The lighting was a dramatic and gratifying experience which blended smoothly with the overall visual concept, and proved to be stylistically compatible with the setting, costumes, and properties.

Conclusion

In retrospectively viewing the production of A Cry of Players as a whole, the designer was pleased with its visual aspects. The synthesis of realism, constructivism, and theatricalism employed in the conception of the designs, worked well in the final physical form, and the production was found to have excellent audience appeal and visual impact.

The few mistakes, primarily in lighting, and to a lesser degree in costuming, were seemingly overshadowed by the overall success of the design elements. A Cry of Players provided a needed challenge, and was an essential and practical learning experience for the designer. The most valuable lesson learned from this experience is, that the designer must, above all else, be practical, and understand that being practical frequently means modifying artistic concepts.

BIBLIOGRAPHY

- Burton, E. J. The British Theatre: Its Repertory and Practice, 1100-1900. London: Herbert Jenkins, 1960.
- Cirlot, J. E. A Dictionary of Symbols. New York: Philosophical Library, 1962.
- Corey, Irene. The Mask of Reality. Anchorage, Kentucky: The Anchorage Press, 1968.
- Fuchs, Theodore. Stage Lighting. New York: Benjamin Blom, Inc., 1963.
- Galloway, David, Ed. The Elizabethan Theatre II. Waterloo, Ontario: Tandem, Inc., 1970.
- Gassner, John. Directions in Modern Theatre and Drama. New York: Holt, Rinehart and Winston, Inc., 1967.
- Gibson, William. A Cry of Players. New York: Dramatists Play Service, 1968.
- Gurr, Andrew. The Shakespearean Stage, 1574-1642. Cambridge: The University Press, 1970.
- Nicoll, Allardyce. The Development of the Theatre. New York: Harcourt, Brace, Jovanovich, Inc., 1966.
- Quennell, Marjorie. A History of Everyday Things in England. London: B. T. Botsford, Ltd., 1948.
- Rosenthal, Jean. The Magic of Light. Boston: Little, Brown and Co., 1972.
- Salvadori, Mario. Structure in Architecture. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1963.
- Trevelyan, G. M. Illustrated Social History. London: Longmans, Green and Co., 1951.